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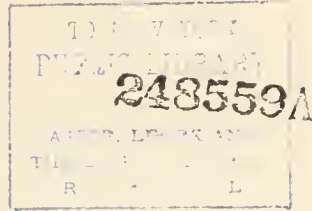
PAINTINGS
BY
JAMES MCNEILL WHISTLER

GALLERY BOOK

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G A L L E R Y V I I I

This Gallery Book is not to be taken from the room. Copies of it may be bought at the North Entrance.
Price 35 cents.

Books relating to the subjects discussed in this Gallery Book may be consulted in the Study Room.

WYLLIE
JUN
1918

JAMES McNEILL WHISTLER

A BIOGRAPHICAL OUTLINE

(Note: Paintings, etchings, etc., distinguished by an asterisk (*) in the following lists are included in the Freer Collection.

The lists of exhibitions and publications printed in this Gallery Book are not offered as complete, though it is believed that no important omissions occur.)

1834 Born on July tenth at Lowell, Massachusetts. Son of Major George Washington Whistler and Anna Mathilda McNeill, his second wife. Whistler was christened James Abbott but later adopted his mother's family name of McNeill and nearly always signed his name James McNeill Whistler.

1843-1847 Russia

Major Whistler, a civil engineer, had resigned from the United States Army in order to continue his engineering work, and was invited to act as chief adviser in the construction of the railroad between St. Petersburg and Moscow. While in Russia Whistler was a student at the

Imperial Academy of Fine Arts, St. Petersburg.

1847-1849 England

The Whistler family spent the summer of 1847 in England; Whistler's sister married Francis Seymour Haden, and Whistler remained in England with the Hadens when his family returned to Russia.

1849 America

Major Whistler died in 1849 and the family returned to the United States, settling in Pomfret, Connecticut, where Whistler attended school for two years.

1851 Whistler entered the United States Military Academy at West Point.

1854 Discharged from the Academy for deficiency in chemistry. Went to Washington, D. C., to work in the United States Coast and Geodetic Survey office where he received important instruction in the accurate drawing and etching of topographical maps. Plates of this period: Coast Survey, No. 1*; Coast Survey, No. 2, Anacapa Island.

1855-1858 Paris

Entered Gleyre's studio but was more

influenced by two other artists then teaching in Paris: Courbet and Lecoq de Boisbaudran.

Among the men Whistler knew at the time were: Astruc, Becquet, Degas, Delannoy, Delâtre, Drouet, DuMaurier, Duran, Legros, Leighton, Manet, Oulevey, Poynter, Riault, and Fantin-Latour who became one of his warm friends. Paintings of this period include: La Mère Gérard; At the Piano (The Piano Picture); Head of an Old Man Smoking; Portrait of Whistler in the Big Hat*.

His first commissions were for copies of paintings in the Louvre.

1858 Went to Alsace and the Rhine with Ernest Delannoy. Etched some of the plates for Twelve Etchings from Nature* (The French Set), published in Paris the same year. Other etchings of this period include: Soupe à Trois Sous*; Au Sixième*; The Dutchman Holding a Glass*; Seymour standing*; The Rag-gatherers'*.

1859 Paris

At the Piano, rejected at the Salon.

1860-1863 Frequent trips between London and Paris.

Painted and etched a great deal on the Thames and painted on the coast of France. Paintings of this period include: The Thames in Ice*; Old Westminster Bridge; The Last of Old Westminster; Blue and Silver: The Blue Wave, Biarritz; The Coast of Brittany; The Music Room: Harmony in green and rose*; Symphony in white, No. 1: The White Girl. This last was rejected at the London Academy in 1862 and hung in the following year at the Salon des Refusés, Paris.

1863-1865 London

Settled in Chelsea with his mother. These years mark the waning of Courbet's influence and the development of Whistler's interest in Japanese prints and in blue and white porcelain.

Paintings of this period include: Symphony in white, No. 2: The Little White Girl; Rose and silver: The Princess from the Land of Porcelain*; The Lange Leizen of the Six Marks: Purple and rose; Caprice in purple and gold, No. 2: The Golden Screen*; Variations in flesh-color and

green: The Balcony*.

Men he knew and saw at this time include: Charles Augustus Howell, Murray Marks, Dante Gabriel Rossetti, William M. Rossetti, Frederick Sandys, Swinburne, Theodore Watts-Dunton.

1866

Valparaíso

Paintings include: Flesh-color and green: Crépuscule, Valparaíso; Nocturne, blue and gold: Valparaíso*.

1867-1876 London, Chelsea

Work of this period includes: The Six Projects* and The Three Figures: Pink and grey; also pastels and etchings of the Leyland family and others. In 1871 he published A Series of Sixteen Etchings of Scenes on the Thames and other subjects* (The Thames Set). During these years Whistler painted many of his large portraits and Nocturnes. The portraits include: Portrait of the Painter's Mother: Arrangement in grey and black, No. 1; Portrait of Thomas Carlyle: Arrangement in grey and black, No. 2; Portrait of Cicely Henrietta, Miss Alexander: Harmony in grey and green; Portrait of F.

R. Leyland: Arrangement in black*; Portrait of Mrs. Huth: Arrangement in black, No. 2; Portrait of Sir Henry Irving as Philip II, of Spain: Arrangement in black, No. 3; Arrangement in black and white, No. 1: The Young American*; Portrait of Miss Rosa Corder: Arrangement in black and brown; Portrait of Pablo Sarasate: Arrangement in black; The Fur Jacket: Arrangement in black and brown.

1876-1877 The Peacock Room*: decorations for the dining room of Frederick R. Leyland's London house.

1877 The year of the first Grosvenor Gallery exhibition. Among Whistler's paintings shown there, was his Nocturne in black and gold: The Falling Rocket, which, together with the artist himself, was attacked by Ruskin so abusively that Whistler sued him for libel.

1878 London
The trial: Whistler v. Ruskin. Verdict for the plaintiff with damages of one farthing. Whistler v. Ruskin, Art and Art Critics, published in December, 1878.
The White House, Whistler's new home in

Tite Street, built by E. W. Godwin.

Etching again and making first experiments with lithography, in which his friend T. R. Way did much to further Whistler's interest. Illustrated part of the catalogue of Sir Henry Thompson's collection of blue and white porcelain.

1879 Bankruptcy

Whistler's house sold and rolls of his canvases disposed of for almost nothing. Commissioned by the Fine Art Society to etch twelve plates in Venice.

1879-1880 Venice

Pastels, etchings, water colors and oils.

Friends in Venice: Bacher, Blum, Mrs. Bronson, Ralph Curtis, Harper Pennington, etc.

1880-1887 London. Chelsea again.

The first series of Venetian etchings shown in 1880, Venetian pastels in 1881, and a second and larger exhibition of Venetian etchings in 1883.

Friends and acquaintance of these years include: Theódore Duret, William Heinemann, W. E. Henley, Frederick Keppel, Mortimer Menpes, Joseph Pennell, Walter Sickert, R. A. M. Stevenson, W. W. Story, Charles

Whibley, Oscar Wilde. For many years the critics and general public had jeered at Whistler and ridiculed his paintings, but from the early eighties to the end of his life he found himself surrounded by many admirers and followers.

Whistler's mother died in 1881.

Between 1880 and 1890 he made many trips to France, Belgium and Holland, exhibited frequently, and produced a number of important canvases, among which are two Portraits of Lady Meux; Scherzo in blue: The Blue Girl; The Yellow Buskin: Arrangement in flesh-color and black.

Delivered his Ten O'Clock lecture in 1885.

Elected President of the Society of British Artists in 1886.

1888-1896 Married Beatrix Godwin, widow of E. W.

Godwin, in 1888. Traveled in France:

Boulogne, Tours, Loches, Bourges. Thirty plates etched.

The next few years were spent in London and Paris. The Gentle Art of Making Enemies, published in 1890. Received official recognition: honorary member of the Bavarian Royal Academy in 1888;

Chevalier of the Legion of Honor in 1889; first class medal at the Paris Universal Exposition in 1890; gold medal at Amsterdam; Temple gold medal from the Pennsylvania Academy in 1894; gold medal at Antwerp in 1895. Portrait of Thomas Carlyle purchased for the Glasgow Corporation Art Gallery, and Portrait of the Artist's Mother bought for the Musée du Luxembourg, Paris.

Portraits under way during these years include: L'Andalouse: Mother-of-pearl and silver and Rose and gold: The Tulip, for both of which Mrs. Charles Whibley sat; Portrait of Miss Kinsella: The Iris: Rose and green.

Whistler spent a great deal of time at lithography during 1893 and 1894.

The Eden case started in 1894, arising out of Sir William Eden's refusal to pay Whistler's price for Lady Eden's portrait. The serious illness of Mrs. Whistler in 1894 necessitated unsettled months in search of health for her. While at Lyme Regis, Dorset, in 1895, Whistler painted The Little Rose of Lyme Regis and The Master Smith of Lyme Regis.

In May, 1896, Mrs. Whistler's death brought to Whistler a sorrow from which he never recovered. Her mother, Mrs. Birnie Philip and her sister, Miss Rosalind Birnie Philip were with Whistler much of the time during the remaining years of his life.

1897 Paris.

Painted The Little Blue and Gold Girl*.

Boldini painted Whistler's portrait.

1897-1900 London.

Elected President of the International Society of Sculptors, Painters and Gravers.

During these years Whistler painted Rose and gold: The Little Lady Sophie of Soho* and Lilly in our Alley: Brown and gold.

The Academie Carmen opened in Paris in 1898, carried on under the direction and teaching of Whistler.

The Company of the Butterfly, 1898-1900; a shop Whistler opened in London in order to be relieved of the necessity of meeting many purchasers and sight-seers, and, at the same time, to control the sale of his work.

The Baronet and the Butterfly, an account of the Eden trial, published in 1899.

Several portraits painted, though Whistler's health had broken down and he was forced to stop work from time to time. He spent the summer of 1900 in Holland and took a trip to Tangiers in 1901.

1901-1903 London again: with Mrs. and Miss Birnie Philip.

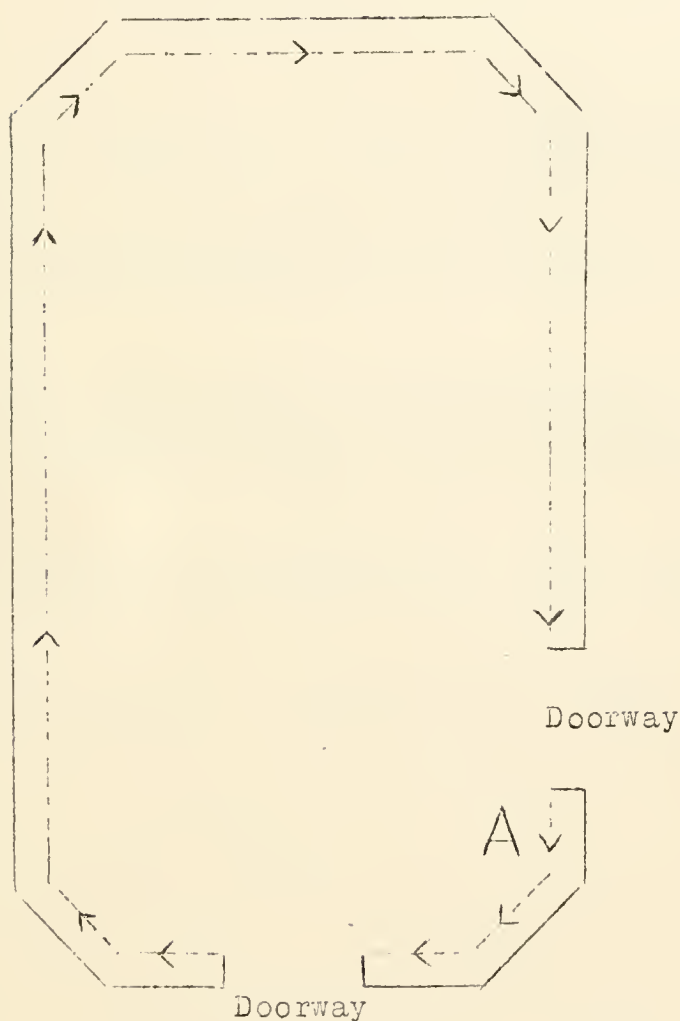
Friends there at that time: Mr. and Mrs. Clifford Addams, Charles L. Freer, William Heinemann, Mr. and Mrs. Joseph Pennell, Arthur Studd, T. R. Way.

Given the degree of LL. D. by Glasgow University.

Died July 17th, 1903, in London.

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FLOOR PLAN OF GALLERY VIII



In availing themselves of the plan given above, visitors will find that the order of the exhibits, beginning at A and following the direction of the arrows, corresponds with the order of the descriptions in this Gallery Book.

BLUE AND GREEN: THE COAL SHAFT

The skeleton of a frame building stands in a field; a low wall runs alongside of it and a few trees are indicated in the distance, to the right.

Sky, blue; ground, yellow-green and light olive; building and wall, dark olive-brown and grey.

Signature: the Butterfly, in the lower left corner.

Oil-color on a wooden panel: 0.088 x 0.148

A NOTE IN GREEN: WORTLEY

Painted not later than 1884

A landscape, showing a small group of houses at the top of a hill.

Sky, silver-grey; houses, grey, lower and warmer in value, the one farthest to the right having a red roof; hillside, yellow-green; trees along the summit, light olive.

Signature: the Butterfly, at the lower left.

Oil-color on a wooden panel: 0.135 x 0.234

Exhibited:

- 1884 Notes, Harmonies, Nocturnes, Dowdeswell's, London, (No. 34).
- 1904 Copley Society's loan collection of Whistler's work, Boston, (No. 81).
- 1905 Buffalo Fine Arts Academy, Albright Art Gallery, Buffalo, Inaugural Exhibition, (No. 137).
- 1910 Loan exhibition of pictures by Dewing, Thayer, Tryon, Whistler, Montross Gallery, New York, (No. 31).
- 1912 National Gallery of Art, National Museum, Washington, D. C., (No. 14).
- 1915 Panama-Pacific International Exposition, San Francisco, (No. 261).

BLUE AND GREY: UNLOADING

Painted not later than 1884

A sailing vessel is being unloaded on the beach in the foreground, another vessel is seen farther away at the right and in the distance the ocean is indicated.

Sky, blue with violet-grey clouds; water, grey-blue; beach, grey-tan; vessels, darker grey; figures, grey, red-orange and grey-white.

Signature: the Butterfly, at the lower right.

Oil-color on a wooden panel: 0.089 x 0.148

→Exhibited:

1884 Notes, Harmonies, Nocturnes, Dowdeswell's, London, (No. 56).

1912 National Gallery of Art, National Museum, Washington, D. C., (No. 4).

A NOTE IN BLUE AND CPAL: THE SUN CLOUD

Painted not later than 1884

Landscape: a hillside showing a group of low houses at its summit; a large expanse of clear sky and light, floating clouds.

Sky, blue; clouds, light pink-grey and grey-violet; houses, blue-grey; hillside, olive-yellow and grey-brown.

Oil-color on a wooden panel: 0.125 x 0.218

Exhibited:

1884 Notes, Harmonies, Nocturnes, Dowdeswell's, London, (No. 52).

1905 Whistler Memorial Exhibition, Paris, (No. 79).

1912 National Gallery of Art, National Museum, Washington, D. C., (No. 10).

1912 Toledo Museum of Art, Inaugural Exhibition, (No. 108).

Reproduced:

Menpes, Mortimer, Whistler as I Knew Him, 1904, p. 70.

The Studio, Whistler Portfolio, 1905, No. 2, (copy by T. R. Way in color lithography).

HARMONY IN BROWN AND GOLD: OLD CHELSEA CHURCH

Painted not later than 1884

A scene on the Thames River; a row of buildings is seen across the water and a small barge is in the middle distance.

Sky, blue with cream-grey and pink-grey clouds; buildings, red-brown, yellow-brown and grey; water, warm grey and blue, the yellow tone of the panel showing through the paint; barge, red-brown and grey with touches of red.

Signature: the Butterfly, at the lower right.

Oil-color on a wooden panel: 0.089 x 0.148

Exhibited:

1884 Notes, Harmonies, Nooturnes, Dowdeswell's, London, (No. 44).

1912 National Gallery of Art, National Museum, Washington, D. C., (No. 2).

A NOTE IN RED

A row of town houses seen across a roadway and field; figures are indicated in the foreground.

Sky, clear blue with grey-white and violet-grey clouds; houses, violet-grey, pink-grey and red; field and roadway, pink-grey and violet-grey; figures, darker grey with touches of grey-white.

Signature: the Butterfly, at the lower left.

Oil-color on a wooden panel: 0.134 x 0.235

Exhibited:

1904 Copley Society's loan collection of Whistler's work, Boston, (No. 11).

1913 National Gallery of Art, National Museum, Washington, D. C., (No. 5).

THE LITTLE NURSE

The front of a house, with an open door at the center and, on either side, a square, curtained window; two children, one holding a baby, are standing before the house, at the left.

House front, golden and golden-brown; window frames, red-violet; curtains, light grey; interior of the house seen through the doorway, dark brown; figures, yellow, pink, grey-white and red-violet.

Signature: the Butterfly, on the wall of the house, at the lower right.

Oil-color on a wooden panel: 0.136 x 0.217

Exhibited:

1904 Royal Scottish Academy, Glasgow, (No. 313).

Reproduced:

The Studio, vol. XXI, No. 81, November 1903, p. 16.

Menpes, Mortimer, Whistler as I Knew Him, 1904, p. 140.

AN ORANGE NOTE: SWEET SHOP

Painted not later than 1884

A shop front; two women are standing at the door, one is holding a child in her arms, the other stands near in almost back view; to the left there is a large window filled with fruit and jars of candy.

Shop front, silver-grey becoming dark olive-brown and blue-green at the base; doorway, dark brown; window, dark violet-grey; fruit, orange and orange-red; jars, pink and grey; figures, vermilion, dark blue, violet-grey and grey-white.

Signature: the Butterfly, on the wall of the house, at the left.

Oil-color on a wooden panel: 0.122 x 0.215

Exhibited:

1884 Notes, Harmonies, Nocturnes; Dowdeswell's, London, (No. 38).

1905 Whistler Memorial Exhibition, Paris, (No. 84).

1912 National Gallery of Art, National Museum, Washington, D. C., (No. 6).

Reproduced:

The Art Journal, April 1887, p. 97.

Duret, T., Histoire de J. McN. Whistler, 1904, p. 177.

Menpes, Mortimer, Whistler as I Knew Him, 1904, p. 128.

The Studio, Whistler Portfolio, 1905, No. 1, (copy by T. R. Way in color lithography).

GREY AND SILVER: THE LIFE BOAT

Painted not later than 1884

A small boat, containing several figures, is floating in the middle distance; farther away, at the left, two ships are indicated; in the left foreground, two women stand on the shore.

Sky, grey-violet; water, blue-grey with a grey-white wave at the shore; foreground, blue-grey, lower in value than the water; small boat, green-blue with touches of red, dark grey and light grey; figures in the foreground, dark grey, dark red and grey-white.

Signature: the Butterfly, at the lower left.

Oil-color on a wooden panel: 0.123 x 0.216

Exhibited:

1884 Notes, Harmonies, Nocturnes,
Dowdeswell's, London, (No. 54).

1915 Panama-Pacific International Ex-
position, San Francisco, (No. 257).

THE SEA AND SAND

A stretch of beach with the sea beyond; small figures are indicated in the right foreground and in the middle distance.

Sky, grey-violet; sea, blue-green with pale blue-green waves near the shore; beach, grey-tan; figures, olive-brown.

Signature: the Butterfly, at the lower left.

Oil-color on a wooden panel: 0.134 x 0.234

Exhibited:

1904 Copley Society's loan collection of Whistler's work, Boston, (No. 82).

1905 Buffalo Fine Arts Academy, Albright Art Gallery, Buffalo, Inaugural Exhibition, (No. 168).

VARIATIONS IN PINK AND GREY, CHELSEA

A scene on the Thames River at Chelsea; in the foreground a number of figures are seen on a wharf; beyond it, in the river, are three barges with furled sails, and other small craft; in the farther distance, the receding shore line.

Sky, light pinkish-cream; water, pale green-blue, high in value; wharf, grey-tan and dark grey; figures, light blue, pink, grey and black; sails, grey-pink and grey-brown.

Signature: the Butterfly, on a standard or sail at the extreme left.

Oil-color on canvas: 0.627 x 0.405

Exhibited:

1910 Loan exhibition of pictures by Dewing, Thayer, Tryon, Whistler, Montross Gallery, New York, (No. 19).

Reproduced:

Way, T. R. and Dennis, G. R., The Art of James McNeill Whistler, 1903, following p. 58.

Portfolio of 40 reproductions published in Paris at the time of the Whistler Memorial Exhibition, 1905.

Pennell, E. R. and J., The Whistler Journal, 1921, p. 59.

NOCTURNE: SOUTHAMPTON

In the foreground, the stern of a vessel; a fire burns in the deck-house and a lighted lantern hangs on the one visible mast; at the left, near an open gangway, are seen the figure of a man and a life-preserver; at the right, several figures; in the distance, lights on the shore and on other ships.

Dark and obscure. Sky, dark blue-green and olive-green; opposite shore, ships and water, very dark blue-green and olive-green; vessel, very dark olive-brown and lighter grey-brown; figures, dark brown and black; lights, yellow all but two which are red.

Oil color on canvas: 0.476 x 0.631

Exhibited:

1901 Pan-American Exposition, Buffalo,
(No. 101).

THE ANGRY SEA

Painted not later than 1884

In the foreground a flat beach; beyond it the ocean and a ship on the horizon.

Sky, grey-blue; ocean, deep green-blue with grey-white waves; beach, grey-gold.

Signature: the Butterfly, at the lower right.

Oil-color on a wooden panel: 0.123 x 0.217

Exhibited:

1884 Notes, Harmonies, Nocturnes,
Dowdeswell's, London, (No. 3).

1904 Royal Scottish Academy, Glasgow,
(No. 314).

1905 Buffalo Fine Arts Academy, Albright
Art Gallery, Buffalo, Inaugural Ex-
hibition, (No. 164).

Reproduced:

Way, T. R. and Dennis, G. R., The Art of
James McNeill Whistler, 1903, p. 62.

The Studio, vol. XXI, No. 81, November
1903, p. 14.

Menges, Mortimer, Whistler as I Knew Him,
1904, p. 116.

GREY AND GOLD: HIGH TIDE AT POURVILLE

A windy day at the seashore; many white-caps break the surface of the water and the sky is filled with moving clouds; a man and dog are standing on the beach in the right foreground.

Clouds, silver-grey showing patches of blue sky; ocean, blue-green becoming yellow-olive and light yellow-grey near the shore; beach, light red-brown; figure and dog, red-brown, lower in value.

Signature: the Butterfly, in the lower right corner.

Oil-color on a wooden panel: 0.139 x 0.234

BLUE AND SILVER: TROUVILLE

A sea view with a clear sky and low-lying clouds; two sailing vessels in the middle distance and a third near the horizon at the right; in the foreground, a beach and rocks.

Sky, light blue with pink-violet, blue-grey and cream-white clouds; ocean, blue; vessels, yellow-cream and grey; beach, grey-pink; rocks, grey-brown.

Oil-color on canvas: 0.593 x 0.728

Exhibited:

- 1899 International Society of Sculptors, Painters and Gravers, London, (No. 135).
- 1904 Copley Society's loan collection of Whistler's work, Boston, (No. 51).
- 1905 Whistler Memorial Exhibition, Paris, (No. 60).
- 1910 University of Michigan, Ann Arbor, (No. 74).
- 1912 National Gallery of Art, National Museum, Washington, D. C., (No. 17).

Reproduced:

International Society of Sculptors, Painters and Gravers, 1899, catalogue.

Portfolio of 40 reproductions published in Paris at the time of the Whistler Memorial Exhibition, 1905.

Die Kunst, vol. VIII, No. 5, February 1907, p. 212.

THE SUMMER SEA

Two seated figures on the beach in the foreground; five sailboats near the horizon.

Sky, leaden grey; boats, darker grey; water, light blue-green and light olive; wave at the shore, silver-white; beach and figures, warm grey.

Signature: the Butterfly, at the lower right.

Oil-color on a wooden panel: 0.129 x 0.216

Exhibited:

1904 Royal Scottish Academy, Glasgow,
(No. 309).

1905 Buffalo Fine Arts Academy, Albright
Art Gallery, Buffalo, Inaugural Ex-
hibition, (No. 163).

1912 National Gallery of Art, National
Museum, Washington, D. C., (No. 3).

BLUE AND SILVER: BOAT ENTERING POURVILLE

A number of people are standing along the seashore, watching a distant incoming ship.

Sky, blue-grey; ocean, luminous green-blue; shore, pink-grey; figures, dark brown with touches of pink and grey-white.

Signature: the Butterfly, at the lower right. .

Oil-color on a wooden panel: 0.141 x 0.234

NOCTURNE: CREMORNE GARDENS, NO. 3

A street at night: on the right, a building with lighted portico and dimmer windows; figures are indicated at either end of the portico and a strip of carpet is laid across the foreground between the building and the curb. The left portion of the picture is in darkness.

Building and foreground, olive-green and olive-brown; portico, yellow-grey, violet-grey and grey-green with touches of reduced rose; carpet, reduced rose-red; figures, black and cream-white; distance, dark olive-brown and olive-grey.

Oil-color on canvas: 0.449 x 0.631

Exhibited:

1905 International Society of Sculptors,
Painters and Gravers' Whistler
Memorial Exhibition, London, (No. 50).

1912 National Gallery, British Art, loan
collection of Whistler's work, London,
(No. 4).

Reproduced:

Pennell, E. R. and J., The Life of James
McNeill Whistler, 1908, vol. 2, p. 60.

DORSETSHIRE LANDSCAPE

Painted in 1895

A group of white farmhouses with thatched roofs; beyond them, a hill and trees.

Houses, white and warm grey; roofs, grey-brown and yellow-brown; chimneys, red; hill and trees, yellow-green and olive; sky, light blue with white and light grey clouds.

Signature: the Butterfly, in the lower right corner.

Oil-color on canvas: 0.520 x 0.628

This canvas was painted at Lyme Regis, Dorsetshire.

Exhibited:

1905 International Society of Sculptors,
Painters and Gravers' Whistler
Memorial Exhibition, London, (No. 86).

Reproduced:

Pennell, E. R. and J., The Life of James
McNeill Whistler, 1908, vol. 2, p. 162.

THE WHITE HOUSE

A group of low houses overlooking the sea; masts are indicated beyond the houses and a sailing vessel is seen in the distance, at the left.

Sky, pale green-blue with silver-grey and violet-grey clouds; houses, grey, brown, blue, red and cream-yellow; foreground, yellow-pink, grey and light olive.

Oil-color on a wooden panel: 0.136 x 0.236

Exhibited:

1910 Loan exhibition of pictures by Dewing, Thayer, Tryon, Whistler, Montross Gallery, New York, (No. 20).

1915 Panama-Pacific International Exposition, San Francisco, (No. 260).

GREEN AND GOLD: THE GREAT SEA

In the foreground, surf is breaking on a beach; small figures are indicated at the left.

Sky, blue with violet and pink-grey clouds; water, dark blue-green; breakers, green-white; beach, tan.

Signature: the Butterfly, at the lower left.

Oil-color on a wooden panel: 0.138 x 0.235

Exhibited:

1904 Copley Society's loan collection of Whistler's work, Boston, (No. 5).

1905 Whistler Memorial Exhibition, Paris, (No. 103).

1912 National Gallery of Art, National Museum, Washington, D. C., (No. 11).

1912 Toledo Museum of Art, Inaugural Exhibition, (No. 109).

SYMPHONY IN GREY: EARLY MORNING, THAMES

A view of the Thames River, showing the two shores in almost parallel, horizontal lines; buildings and tall chimneys on the farther shore are reflected in the water.

Sky, grey-white; water, grey-white, slightly lower in value; nearer shore and reflections, grey; farther shore, darker grey, low in value. The red tone of the under-ground is visible in many places through the thinly applied paint.

Signature: the Butterfly, on a white post at the lower left.

Oil-color on canvas: 0.457 x 0.675

Exhibited:

- 1904 Comparative Exhibition of Native and Foreign Art, under the auspices of the Society of Art Collectors, New York, (No. 179).
- 1905 Buffalo Fine Arts Academy, Albright Art Gallery, Buffalo, Inaugural Exhibition, (No. 166).
- 1912 National Gallery of Art, National Museum, Washington, D. C., (No. 18).

THE THAMES IN ICE

Painted in 1860

The river is largely covered with ice-floes, a brigantine is stranded in shallow water in the foreground, barges and sailing vessels lie near and beyond her and, in the distance, the opposite shore is indicated.

Sky, yellow-grey; brigantine, black and dark brown with a blue band around the hull; other vessels, black, brown and grey; water, olive-yellow and brown; ice, light grey and cream.

Signature: Whistler, in the lower left corner.

Oil-color on canvas: 0.746 x 0.553

The first title given to this painting was, The Twenty-fifth of December, 1860, on the Thames.

Exhibited:

1862 Royal Academy, London.

1867 Salon, Paris.

1898 International Society of Sculptors, Painters and Gravers, London, (No. 175).

1904 Copley Society's loan collection
of Whistler's work, Boston,
(No. 51).

1905 Whistler Memorial Exhibition, Paris,
(No. 57).

Reproduced:

Way, T. R. and Dennis, G. R., The Art of
James McNeill Whistler, 1903, p. 53.

Bell, Mrs. Arthur, James McNeill Whistler,
1904, p. 28.

Portfolio of 40 reproductions published
in Paris at the time of the Whistler Memorial
Exhibition, 1905.

Macfall, Haldane, Whistler, 1905, p. 48.

Gazette des Beaux-Arts, 1905, vol XXXIII,
p. 501.

Die Kunst, vol. VIII, No. 5, February
1907, p. 217.

Pennell, E. R. and J., The Life of James
McNeill Whistler, 1908, vol. I, p. 96, (re-
vised edition, 1911, p. 64).

TRAFALGAR SQUARE, CHELSEA

A winter evening; there are buildings at the right and far sides of the square, three leafless trees are indicated in the foreground and, at the left, a portion of a fence; on one of the buildings at the right and, in the distance, lights are seen through a misty atmosphere.

Sky, light blue; buildings, grey-violet and violet-brown; ground, silver-grey; lights, yellow and red.

Oil-color on canvas: 0.472 x 0.625

Exhibited:

- 1892 Nocturnes, Marines and Chevalet Pieces, Goupil Gallery, London, (No. 3), called Nocturne, Trafalgar Square, Snow. (uncertain).
- 1904 Royal Scottish Academy, Glasgow, (No. 255).
- 1905 International Society of Sculptors, Painters and Gravers' Whistler Memorial Exhibition, London, (No. 33).
- 1910 University of Michigan, Ann Arbor, (No. 75).
- 1912 National Gallery of Art, National Museum, Washington, D. C., (No. 16).
- 1912 Toledo Museum of Art, Inaugural Exhibition, (No. 107).

Reproduced:

The Studio, vol. XXI, No. 81, November 1903, frontispiece.

International Society of Sculptors, Painters and Gravers' Whistler Memorial Exhibition, 1905, catalogue, p. 52.

Pennell, E. R. and J., The Life of James McNeill Whistler, 1908, vol. 2, p. 116.

THE SAD SEA, DIEPPE

A wide stretch of beach and beyond it the sea; three seated figures are in the center of the picture and others are indicated in the distance, at the right.

Beach, red-brown and grey-brown; sea, grey-white; figures, black, dark red, brown and grey-white.

Oil-color on a wooden panel: 0.125 x 0.217

Exhibited:

- 1886 Notes, Harmonies, Nocturnes, Dowdeswell's, London, (No. 43), called Grey and Brown: The Sad Sea Shore. (uncertain).
- 1889 Notes, Harmonies, Nocturnes, Wunderlich's, New York, (No. 27), called Grey and Brown: The Sad Sea, Dieppe. (uncertain).
- 1915 Panama-Pacific International Exposition, San Francisco, (No. 258).

LOW TIDE

A group of fishermen's houses and small boats on a beach; figures are indicated in front of the dark grey house in the center of the picture.

Houses, light grey, dark grey, brown and cream; boats, light blue-grey and cream; beach, grey-tan.

Signature: the Butterfly, at the lower left.

Oil-color on a wooden panel: 0.138 x 0.235

Exhibited:

1912 National Gallery of Art, National
Museum, Washington, D. C., (No. 7).

NOCTURNE: BLUE AND SILVER, BOGNOR

The sea at night; there are four trawlers not far from shore and, in the left foreground, two figures standing in shallow water.

Sky, strong green-blue; water, dark green-blue becoming almost black at the horizon; waves at the shore, blue-white; beach, figures and boats, dark olive-grey; stars and lights on the boats, cream and yellow.

Signature: the Butterfly, on a standard in the extreme right foreground.

Oil-color on canvas: 0.503 x 0.862

Exhibited:

- 1892 Nocturnes, Marines and Chevalet Pieces, Goupil Gallery, London, (No. 24).
- 1901 Pan-American Exposition, Buffalo, (No. 96).
- 1904 Copley Society's loan collection of Whistler's work, Boston, (No. 65).
- 1904 Comparative Exhibition of Native and Foreign Art, under the auspices of the Society of Art Collectors, New York, (No. 178).
- 1905 Whistler Memorial Exhibition, Paris, (No. 68).

1910 Metropolitan Museum of Art, New York,
(No. 9).

1912 National Gallery of Art, National
Museum, Washington, D. C., (No. 22).

Reproduced:

Lotus, special Whistler number, December 1903,
p. 14.

NOCTURNE: BLUE AND GOLD, VALPARAISO

Painted in 1866

The harbor at night: a long pier, on which many figures are grouped, extends back from the immediate foreground; across the water, are ships and distant hills, with lights indicated on both vessels and shore; in the upper left, a shower of sparks.

Sky and water, grey-blue, rather low in value; pier and ships, dark blue-grey; figures, black and dark blue-grey; lights on ships, yellow, cream and vermillion. The black underground color is visible in many places through the thinly applied paint.

Oil-color on canvas: 0.764 x 0.507

Exhibited:

1886 Society of British Artists, London,
(No. 156).

1892 Nocturnes, Marines and Chevalet Pieces,
Goupil Gallery, London, (No. 28).

1898 International Society of Sculptors,
Painters and Gravers, London, (No. 183).

1904 Royal Scottish Academy, Glasgow,
(No. 294).

1905 International Society of Sculptors,
Painters and Gravers' Whistler
Memorial Exhibition, London, (No. 16).

1910 Metropolitan Museum of Art, New York,
(No. 7).

1912 National Gallery of Art, National
Museum, Washington, D. C., (No. 23).

Reproduced:

Nocturnes, Marines and Chevalet Pieces,
a portfolio of photographs published by the
Goupil Gallery, 1892, No. 17.

International Society of Sculptors,
Painters and Gravers, 1898, catalogue, No. 183.

Way, T. R. and Dennis, G. R., The Art of
James McNeill Whistler, 1905, p. 62.

Brush and Pencil, vol. XII, No. 5, August
1903, p. 338.

Pennell, E. R. and J., The Life of James
McNeill Whistler, 1908, vol. 1, p. 134 (revised
edition, 1911, p. 132).

Way, T. R., Memories of James McNeill
Whistler, 1912, p. 62.

Pennell, E. R. and J., The Whistler Journal,
1921, p. 132.

NOCTURNE: BLUE AND SILVER, BATTERSEA REACH

An evening scene on the Thames River: several barges with sails furled, --- one shown clearly, others vaguely indicated, --- are seen in the right foreground; across the river are buildings, tall chimneys and lights dimly reflected in the water.

Sky, green-blue; water, green-blue, slightly higher in value, becoming dark olive-grey in the immediate foreground; barges, dark olive-grey; distant shore, misty blue-grey.

Oil-color on canvas: 0.499 x 0.765

Exhibited:

- 1892 Nocturnes, Marines and Chevalet Pieces, Goupil Gallery, London, (No. 17).
- 1904 Copley Society's loan collection of Whistler's work, Boston, (No. 65).
- 1904 Comparative Exhibition of Native and Foreign Art, under the auspices of the Society of Art Collectors, New York, (No. 177).
- 1905 Whistler Memorial Exhibition, Paris, (No. 70).
- 1910 Metropolitan Museum of Art, New York, (No. 16).
- 1912 National Gallery of Art, National Museum, Washington, D. C., (No. 24).

Reproduced:

Nocturnes, Marines and Chevalet Pieces,
a portfolio published by the Goupil Gallery,
1892, No. 15.

The Art Journal, 1893, p. 91.

Henderson, H. W., The Art Treasures of
Washington, 1912, p. 248.

NOCTURNE: OPAL AND SILVER

A river scene in evening mist; two ships are suggested, one at the extreme left of the picture and the other at the right, farther away; a bridge, faintly indicated, spans the river in the distance.

General color scheme, grey-blue and violet-grey; ships, dark grey with yellow lights.

Signature: the Butterfly, at the lower left.

Oil-color on a wooden panel: 0.203 x 0.257

Exhibited:

1884 Notes, Harmonies, Nocturnes, Dowdeswell's, London, (No. 25), called Nocturne: Silver and opal, Chelsea. (uncertain).

1892 Nocturnes, Marines and Chevalet Pieces, Goupil Gallery, London, (No. 11).

1904 Copley Society's loan collection of Whistler's work, Boston, (No. 68).

1905 Whistler Memorial Exhibition, Paris, (No. 75).

SMITHSONIAN INSTITUTION
FREER GALLERY OF ART
WASHINGTON, D. C.

PAINTINGS
BY
JAMES M^CNEILL WHISTLER

GALLERY BOOK

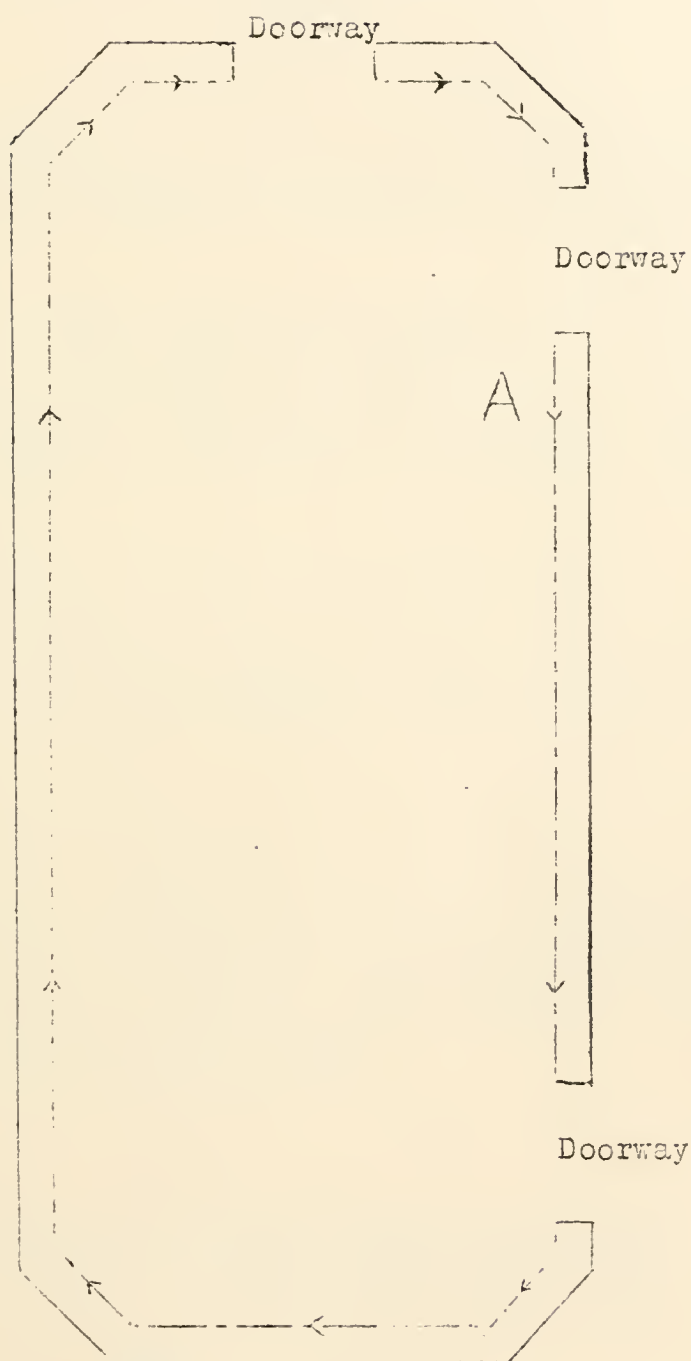
G A L L E R Y I X

This Gallery Book is not to be taken from the room. Copies of it may be bought at the North Entrance.

Price 35 cents.

Books relating to the subjects discussed in this Gallery Book may be consulted in the Study Room.

FLOOR PLAN OF GALLERY IX



In availing themselves of the plan given above, visitors will find that the order of the exhibits, beginning at A and following the direction of the arrows, corresponds with the order of the descriptions in this Gallery Book.

VARIATIONS IN BLUE AND GREEN

Painted about 1868

Four women on a terrace overlooking the water; one of them is seated on the ground, the others are standing.

Water, light green-blue; figures, cream-white, grey-violet and turquoise with notes of red, pink and blue; ground, yellow-green; balustrade, ivory-white.

Oil-color on cardboard: 0.469 x 0.618

One of the Six Projects; an early scheme of decoration Whistler intended to carry out for F. R. Leyland.

The other five, also in the Freer collection, are: The White Symphony: Three Girls; Symphony in green and violet; Symphony in blue and pink; Symphony in white and red; Venus.

Exhibited:

- 1904 Copley Society's loan collection of Whistler's work, Boston, (No. 24).
- 1905 Whistler Memorial Exhibition, Paris, (No. 15).
- 1915 Panama-Pacific International Exposition, San Francisco, (No. 265).

THE WHITE SYMPHONY: THREE GIRLS

Painted about 1868

One of the figures stands at the right, holding an open Japanese parasol, the other two, at the left, are stooping near a blossoming plant; a low, white wall extends across the picture, beyond them.

Wall and awning, ivory-white; figures, ivory and pink-white with notes of vermilion, pink and violet; blossoms, vermilion and pink; distance, blue.

Oil-color on cardboard: 0.464 x 0.616

One of the Six Projects; an early scheme of decoration Whistler intended to carry out for F. R. Leyland.

The other five, also in the Freer collection, are: Variations in blue and green; Symphony in green and violet; Symphony in blue and pink; Symphony in white and red; Venus.

The White Symphony: Three Girls is the only one of the Six Projects that Whistler carried out in a larger painting, The Three Figures: Pink and grey, executed at about the same time he was working on the Projects.

Exhibited:

- 1904 Copley Society's loan collection of Whistler's work, Boston, (No. 19).
- 1905 Whistler Memorial Exhibition, Paris, (No. 11).
- 1910 Metropolitan Museum of Art, New York, (No. 15).
- 1915 Panama-Pacific International Exposition, San Francisco, (No. 266).

SYMPHONY IN GREEN AND VIOLET

Painted about 1868

Two draped, standing figures of women, suggestively indicated, one in back view, the other turning toward her, her right arm raised and her left hand on her hip.

Figures, grey-blue and yellow-cream; ground in the distance, grey-green; foreground, dark violet-grey (underground color); white flowers indicated at the left.

Oil-color on cardboard: 0.619 x 0.458

One of the Six Projects; an early scheme of decoration Whistler intended to carry out for F. R. Leyland.

The other five, also in the Freer collection, are: Variations in blue and green; The White Symphony: Three Girls; Symphony in blue and pink; Symphony in white and red; Venus.

Exhibited:

1904 Copley Society's loan collection of Whistler's work, Boston, (No. 22).

1905 Whistler Memorial Exhibition, Paris, (No. 13).

SYMPHONY IN BLUE AND PINK

Painted about 1868

Four women walking, in groups of two, on a beach; one of those in advance has turned; she carries an open Japanese parasol.

Figures, ivory-white, blue, green-blue, and apple-green, with notes of pink; sand, light grey-tan; sea, blue; sky, pink and blue.

Oil-color on cardboard: 0.467 x 0.619

One of the Six Projects; an early scheme of decoration Whistler intended to carry out for F. R. Leyland.

The other five, also in the Freer Collection, are: Variations in blue and green; The White Symphony: Three Girls; Symphony in green and violet; Symphony in white and red; Venus.

Exhibited:

- 1904 Copley Society's loan collection of Whistler's work, Boston, (No. 23).
- 1905 Whistler Memorial Exhibition, Paris, (No. 16).
- 1915 Panama-Pacific International Exposition, San Francisco, (No. 263).

SYMPHONY IN WHITE AND RED

Painted about 1868

A group of figures; two at the right, on a dock, one on steps leading down to a row boat in which a fourth is seated, others vaguely indicated at the left.

Sky, cream-white and pink; water, turquoise-blue; figures, cream, grey-tan, blue and pink,--- notes of scarlet; dock, yellow and pink-brown; boat, red-brown.

Oil-color on cardboard: 0.468 x 0.619

One of the Six Projects; an early scheme of decoration Whistler intended to carry out for F. R. Leyland.

The other five, also in the Freer collection, are: Variations in blue and green; The White Symphony: Three Girls; Symphony in green and violet; Symphony in blue and pink; Venus.

Exhibited:

- 1904 Copley Society's loan collection of Whistler's work, Boston, (No. 30).
- 1905 Whistler Memorial Exhibition, Paris, (No. 14).
- 1915 Panama-Pacific International Exposition, San Francisco, (No. 264).

Reproduced:

Way, T. R.; Memories of James McNeill Whistler, 1913, p. 36 (a lithograph of a pastel copy by T. R. Way).

CAPRICE IN PURPLE AND GOLD, NO. 2:

THE GOLDEN SCREEN

Painted in 1864

A woman wearing a kimono, is seated on a low bench in front of a six-fold screen. She holds a Japanese print in her left hand, other prints are scattered before her, and a blue and white porcelain jar with flowers is in the lower left corner.

Kimono, dark purple with a vermilion border and sash and an over drapery of white; screen, dull-gold; prints, blue and white with indications of other colors; floor, yellow-green; rug, orange-brown; flowers, purple and red-violet.

Signature: Whistler 1864.

Oil-color on a wooden panel: 0.502 x 0.687

Exhibited:

1865 Royal Academy, London.

1892 Nocturnes, Marines and Chevalet Pieces,
Goupil Gallery, London, (No. 14).

1904 Royal Scottish Academy, Glasgow, (No. 256).

1905 Whistler Memorial Exhibition, Paris,
(No. 8).

1910 Metropolitan Museum of Art, New York,
(No. 5).



Reproduced:

Nocturnes, Marines and Chevalet Pieces, a portfolio of photographs published by the Goupil Gallery, 1892.

Portfolio of 40 reproductions published in Paris, at the time of the Whistler Memorial Exhibition, 1905.

Gazette des Beaux-Arts, 1905, vol. 34, p. 147.

Century Magazine, vol. LXXIII, No. 3, January, 1907, p. 363.

Brush and Pencil, vol. XII, No. 5, August, 1903, p. 335.

Pennell, E. F. and J., The Life of James McNeill Whistler, 1908, vol. 2, p. 124.

VENUS RISING FROM THE SEA

Painted probably about 1868

A nude figure of a young woman standing at the edge of the sea; branches of a pink-flowering tree above her and to the right.

General color arrangement: light blue and pink with warm flesh tones.

Oil-color on canvas: 0.593 x 0.491

Exhibited:

1915 Panama-Pacific International Exposition,
San Francisco, (No. 262).

THE LITTLE BLUE AND GOLD GIRL

Painted between 1894 and 1903

A nude girl standing in front of an upholstered bench, holding over her head a long drapery which falls behind her; on the floor at the right, a white jar of flowers.

Drapery and background, green-blue and grey-blue; flesh, warm and golden, low in value; floor, dull yellow and grey-blue; flowers and the drapery on the bench, violet.

Oil color on canvas: 0.747 x 0.505

Exhibited:

1904 Copley Society's loan collection of Whistler's work, Boston, (No. 26).

1904 Comparative Exhibition of Native and Foreign Art, under the auspices of the Society of Art Collectors, New York, (No. 178).

1905 Whistler Memorial Exhibition, Paris, (No. 48).

VENUS

Painted about 1868
Worked on again later,
possibly as late as 1893

A nude figure of a woman standing on a beach with her back to the sea; draperies floating behind her.

Sky, yellow-pink; sea, turquoise-blue; beach, grey-tan, low in value; flesh, glowing and light; drapery, warm, neutralized pink-orange; notes of scarlet in butterflies.

Oil-color on cardboard: 0.619 x 0.456

One of the Six Projects; an early scheme of decoration Whistler intended to carry out for F. R. Leyland.

The other five, also in the Freer collection, are: Variations in blue and green; The White Symphony: Three Girls; Symphony in green and violet; Symphony in blue and pink; Symphony in white and red.

Exhibited:

- 1904 Copley Society's loan collection of Whistler's work, Boston, (No. 21).
- 1905 Whistler Memorial Exhibition, Paris, (No. 12).
- 1915 Panama-Pacific International Exposition, San Francisco, (No. 367).

VARIATIONS IN FLESH-COLOR AND GREEN:

THE BALCONY

Painted during 1867 - 1868

Four women in kimonos, on a balcony overlooking the Thames; three seated or reclining, one standing.

Floor of the balcony, turquoise-blue; figures, pink, grey, blue, white and yellow-green with notes of red; pink blossoms in the foreground; sky, river, and distant shore, in descending tones of grey.

Signature: the Butterfly, on a panel at the left.

Oil-color on a wooden panel: 0.614 x 0.488

Exhibited:

- 1870 Royal Academy, London.
- 1889 Paris Universal Exhibition.
- 1892 Nocturnes, Marines and Chevalet Pieces, Goupil Gallery, London, (No. 40).
- 1901 Pan-American Exposition, Buffalo, (No. 100).
- 1904 Copley Society's loan collection of Whistler's work, Boston, (No. 37).
- 1905 Whistler Memorial Exhibition, Paris (No. 10).
- 1910 Royal Academy of Arts, Berlin.
- 1910 Kunstverein, Munich.

Reproduced:

Harper's New Monthly Magazine, vol. LXXIX, No. 472, September, 1889, p. 491.

Nocturnes, Marines and Chevalet Pieces, a portfolio of photographs published by the Goupil Gallery, 1892.

Brush and Pencil, vol. XII, No. 5, August, 1903, p. 329.

Lotus, special Whistler number, December, 1903, frontispiece.

Portfolio of 40 reproductions published in Paris at the time of the Whistler Memorial Exhibition, 1905.

Gazette des Beaux-Arts, 1905, vol. 34, p. 145.

Die Kunst, vol. VIII, No. 5, February, 1907, p. 204.

Pennell, E. R. and J., The Life of James McNeill Whistler, 1908, vol. 2, p. 52, (revised edition, 1911, p. 103).

Masterpieces of American Paintings, a selection of photogravures after paintings exhibited at The Royal Academy of Arts, Berlin, 1910, Berlin Photographic Company, No. 53.

Hartmann, Sadakichi, The Whistler Book, 1910, p. 54.

GREEN AND GOLD: LE RACONTEUR

A half-length portrait of a young boy, smiling; his hand holding the lapel of his coat.

Hair, cool brown; coat and waistcoat black and violet-grey; shirt, grey-white; background, olive-grey.

Oil-color on canvas: 0.513 x 0.513

Exhibited:

1910 Metropolitan Museum of Art, New York,
(No. 40).

1912 Toledo Museum of Art, Inaugural Exhibition,
(No. 102).

PORTRAIT OF F. R. LEYLAND: ARRANGEMENT IN BLACK

Painted during 1872 - 1873

An almost life-size, standing figure of a tall, slender man in evening dress, his right hand on his hip, a grey coat carried over his left arm.

Background and suit, black; floor, grey.

Oil-color on canvas: 1.928 x 0.919

Exhibited:

- 1905 International Society of Sculptors, Painters and Gravers' Whistler Memorial Exhibition, London, (No. 100).
- 1910 Metropolitan Museum of Art, New York, (No. 11).
- 1912 National Gallery of Art, National Museum, Washington, D. C., (No. 21).

Reproduced:

International Society of Sculptors, Painters and Gravers' Whistler Memorial Exhibition catalogue, 1905, p. 118.

Century Magazine, vol. LXXIII, No. 3, January 1907, p. 364.

Die Kunst, vol. VIII, No. 5, February, 1907, p. 218.

Pennell, E. R. and J., The Life of James Mc-Neill Whistler, 1906, vol. 1, p. 178, (revised edition, 1911, p. 168).

Hartmann, Sadakichi, The Whistler Book, 1910, p. 22.

Henderson, H. W., The Art Treasures of Washington, 1912, p. 244.

THE LITTLE RED GLOVE

A half-length portrait of a girl wearing a red cap and a red glove.

Background, Venetian red; hair, auburn; dress, grey-pink.

Oil-color on canvas: 0.513 x 0.315

Exhibited:

- 1904 Copley Society's loan collection of Whistler's work, Boston, (No. 41).
- 1904 Comparative Exhibition of Native and Foreign Art, under the auspices of the Society of Art Collectors, New York, (No. 181).
- 1905 Whistler Memorial Exhibition, Paris, (No. 39).

THE MUSIC ROOM: HARMONY IN GREEN AND ROSE

Painted in 1860

The corner of a room; a young woman in a riding habit is standing at the right, behind her a child is seated, reading, and a woman is seen reflected in a mirror at the left.

Riding habit, black; child's dress, white; floor, crimson; walls, green-white; curtains, flowered; dress in the reflection, grey.

Oil-color on canvas: 0.955 x 0.708

This canvas was painted in Sir Frederick Seymour Haden's house; the woman in the reflection is Mrs. Haden; the child, Annie Haden; the young woman in the riding habit, Miss Boot.

The first title given to this painting was The Morning Call.

Whistler's etching The Music Room bears no relation to this painting.

Exhibited:

- 1892 Nocturnes, Marines and Chevalet Pieces, Goupil Gallery, London, (No. 12).
- 1901 Pan-American Exposition, Buffalo, (No. 103).
- 1904 Copley Society's loan collection of Whistler's work, Boston, (No. 15).

1904 Comparative Exhibition of Native and Foreign Art, under the auspices of the Society of Art Collectors, New York, (No. 122).

1905 Whistler Memorial Exhibition, Paris, (No. 7).

1910 Metropolitan Museum of Art, New York, (No. 1).

Reproduced:

Nocturnes, Marines and Chevalet Pieces, a portfolio of photographs published by the Coudil Gallery, 1892.

Brush and Pencil, vol. XII, No. 5, August, 1906, p. 344.

Portfolio of 40 reproductions published in Paris at the time of the Whistler Memorial Exhibition, 1905.

Gazette des Beaux-Arts, 1905, vol. 33, p. 506.

Die Kunst, vol. VIII, No. 5, February, 1907, p. 203.

Pennell, E. B. and J., The Life of James McNeill Whistler, 1908, vol. 1, p. 90, (revised edition, 1911, p. 68).

Metropolitan Museum of Art, Bulletin, April, 1910.

Hartmann, Sadakichi, The Whistler Book, 1910, p. 44.

THE LITTLE GREEN CAP

A half-length, seated figure of a girl with auburn hair, wearing a cap.

Cap, yellow-olive, low in value; background, dark olive; dress, grey-black.

Signature: the Butterfly, on the background at the left.

Oil-color on canvas: 0.510 x 0.309

Exhibited:

- 1909 Buffalo Fine Arts Academy, Albright Art Gallery, Buffalo, (May-August, No. 186).
- 1910 Metropolitan Museum of Art, New York, (No. 43).
- 1912 Toledo Museum of Art, Inaugural Exhibition, (No. 104).
- 1912 National Gallery of Art, National Museum, Washington, D. C., (No. 13).

ARRANGEMENT IN BLACK AND WHITE, NO. 1:

THE YOUNG AMERICAN

Painted between 1870 and 1878

A standing figure of a red-haired, pink-cheeked, slender young woman dressed in silver-grey; she wears a black hat with a grey feather, a black tippet and black gloves.

Background, black; floor, dark grey-brown.

Signature: the Butterfly, in a circle on the background at the right.

Oil-color on canvas: 1.914 x 0.909

The Young American is a portrait of Miss Maud Franklin. The title is sometimes given as L'Américaine or Jeune Femme dite L'Américaine.

Exhibited:

1878 Grosvenor Gallery, London.

1904 Comparative Exhibition of Native and Foreign Art, under the auspices of the Society of Art Collectors, New York, (No. 175).

1912 National Gallery of Art, National Museum, Washington, D. C., (No. 20).

Reproduced:

Kunst und Künstler, vol. II, No. 1, October, 1903, p. 19.

Duret, T., Histoire de J. McW. Whistler, 1904,
p. 114, (English translation, p. 53).

Hartmann, Sadakichi, The Whistler Book, 1910,
p. 238.

Henderson, H. W., The Art Treasures of Washing-
ton, 1912, p. 246.

Pennell, E. R. and J., The Whistler Journal,
1931, p. 163, (a pen and ink sketch of the painting).

THE LITTLE FAUSTINA

A half-length portrait of a little girl with thick, brown hair and brown eyes, her hands in her lap.

Dress, dark grey; background, brown-olive.

Oil-color on canvas: 0.509 x 0.304

Exhibited:

- 1905 Whistler Memorial Exhibition, Paris, (No. 43).
- 1910 Metropolitan Museum of Art, New York, (No. 44).
- 1912 Toledo Museum of Art, Inaugural Exhibition, (No. 105).

PORTRAIT OF CHARLES L. FRIER

Painted probably in 1902

Head and shoulders of a man with a long, oval face, his head turned to the right, facing the spectator.

Coat, red-brown; background, dark grey-green; hair, moustache and beard, auburn.

Oil-color on a wooden panel: 0.518 x 0.317

PURPLE AND GOLD:

PHRYNE THE SUPERB, BUILDER OF TEMPLES

Painted about 1898

An erect, nude figure of a young woman standing in front of a low bench and a curtain; in her hands a scarf which falls behind her to the floor.

Curtain, deep wine-red; floor, grey-green; flesh, warm, low in value; scarf, pink.

Signature: the Butterfly, faintly seen on the curtain.

Oil-color on a wooden panel: 0.236 x 0.137

Exhibited:

- 1901 Paris International Exhibition.
- 1901 International Society of Sculptors, Painters and Gravers, London, (No. 37).
- 1902 The Salon, Paris.
- 1903 at Venice.
- 1904 Royal Scottish Academy, Glasgow, (No. 328)
- 1905 Buffalo Fine Arts Academy, Albright Art Gallery, Inaugural Exhibition, Buffalo, (No. 135).
- 1912 National Gallery of Art, National Museum, Washington, D. C., (No. 9).

Reproduced:

International Society of Sculptors, Painters and Gravers' catalogue, 1901, frontispiece.

Pennell, E. R. and J., The Whistler Journal, 1931, p. 218.

ROSE AND BROWN: LA CIGALE

Painted about 1898

A standing, nude figure of a young girl, her head and shoulders draped with a grey scarf which she gathers about her throat.

Sofa, orange-red; wall, pink-grey; floor, light olive-brown.

Oil-color on a wooden panel: 0.217 x 0.126

Exhibited:

- 1899 International Society of Sculptors, Painters and Gravers, London, (No. 137).
- 1904 Copley Society's loan collection of Whistler's work, Boston, (No. 79).

RED AND PINK: LITTLE MEPHISTE

Painted probably between 1880 and 1884

A woman, wearing a long, full-skirted dress, reclines upon a sofa, holding an open fan before her.

Wall, sofa and fan, scarlet; dress, light pink, high in value; floor, dark brown; face in shadow.

Signature: the Butterfly, on the wall at the right.

Oil-color on cardboard: 0.254 x 0.203

Exhibited:

- 1884 Notes, Harmonies, Nocturnes, Dowdeswell's London, (No. 51).
- 1912 National Gallery of Art, National Museum, Washington, D. C., (No. 8).
- 1915 Panama-Pacific International Exposition, San Francisco, (No. 259).

THE LITTLE RED NOTE

Painted probably
between 1880 and 1884

A young woman lying on a couch, holding up
a large open fan.

Couch, grey with a red pillow; dress, pink-
grey and red; fan, light vermillion; background,
dark red.

Signature: the Butterfly, on the background
at the left.

Oil-color on a wooden panel: 0.088 x 0.147

Exhibited:

- 1904 Copley Society's loan collection of
Whistler's work, Boston, (No. 84).
- 1905 International Society of Sculptors,
Painters and Gravers' Whistler
Memorial Exhibition, London, (No. 143).
- 1905 Whistler Memorial Exhibition, Paris,
(No. 54).

ROSE AND GOLD: THE LITTLE LADY SOPHIE OF SOHO

Painted during 1898 - 1899

A half-length portrait of a girl, seated, with hands folded.

Dress, black; hair, dark brown; flesh, warm; background, pink-grey, low in value.

Signature: the Butterfly, above the right elbow, on the background.

Oil-color on canvas: oval, 0.645 x 0.535

The Little Lady Sophie is a portrait of the daughter of Whistler's landlady at his studio, 8 Fitzroy Street, London.

Exhibited:

- 1899 International Society of Sculptors, Painters and Gravers, London, (No. 138).
- 1901 at Munich
- 1904 Comparative Exhibition of Native and Foreign Art, under the auspices of the Society of Art Collectors, New York, (No. 180).
- 1904 Copley Society's loan collection of Whistler's work, Boston, (No. 83).
- 1905 Whistler Memorial Exhibition, Paris, (No. 37).
- 1910 Metropolitan Museum of Art, New York, (No. 41).
- 1912 Toledo Museum of Art, Inaugural Exhibition, (No. 103).



Reproduced:

Duret, T., Histoire de J. McN. Whistler, 1904, p. 190.

Portfolio of 40 reproductions published in Paris at the time of the Whistler Memorial Exhibition, 1905.

Pennell, E. R. and J., The Life of James McNeill Whistler, 1908, vol. 2, p. 208, (revised edition, 1911, p. 376).

Toledo Museum of Art, Inaugural Exhibition catalogue, 1912, p. 40.

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Paintings include: Flesh-color and green:
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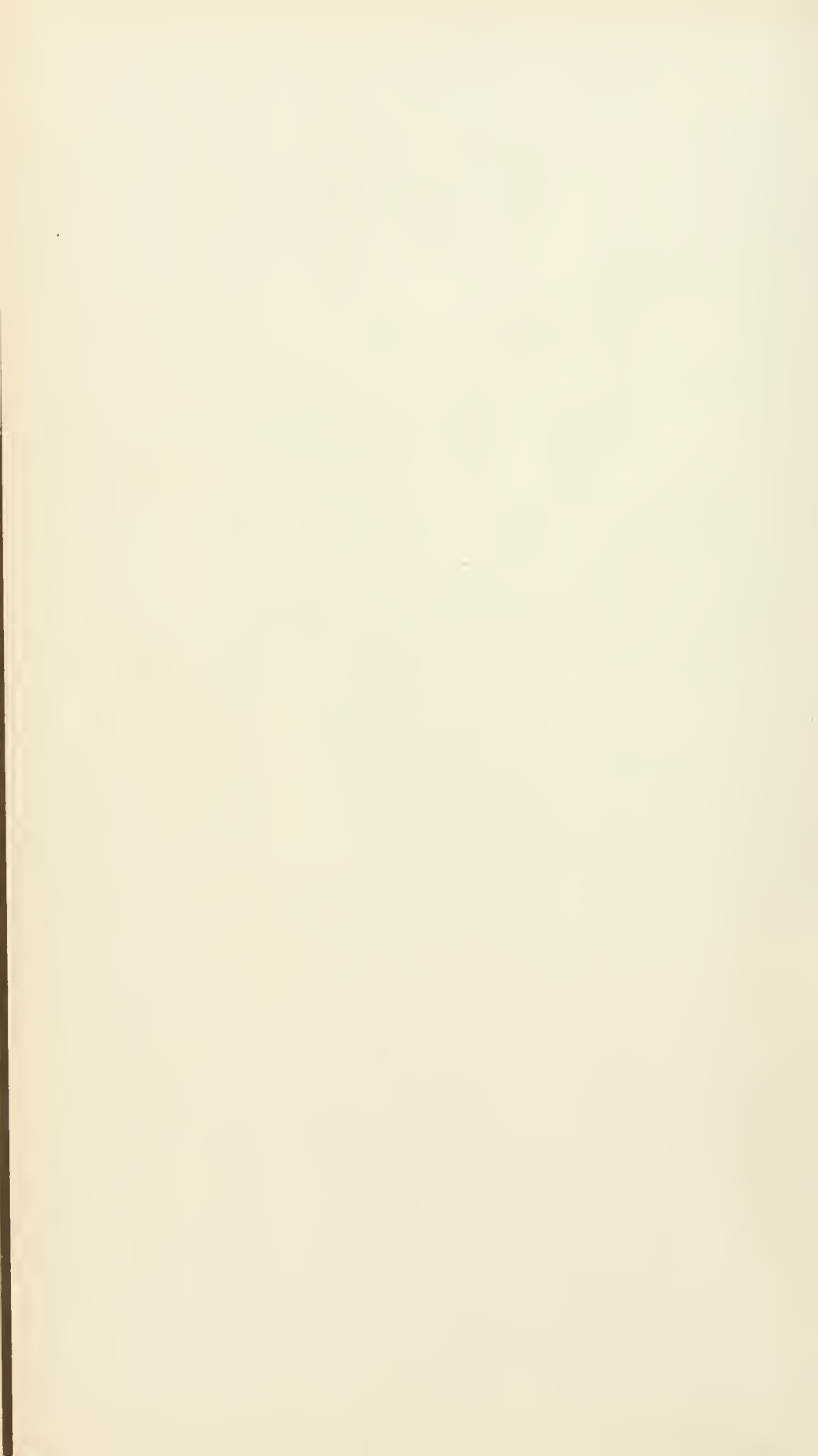
PASTELS AND WATER COLORS
BY
JAMES MCNEILL WHISTLER

GALLERY BOOK

G A L L E R Y X

This Gallery Book is not to be taken from the room. Copies of it may be bought at the North Entrance. Price 35 cents.

Books relating to the subjects discussed in this Gallery Book may be consulted in the Study Room.



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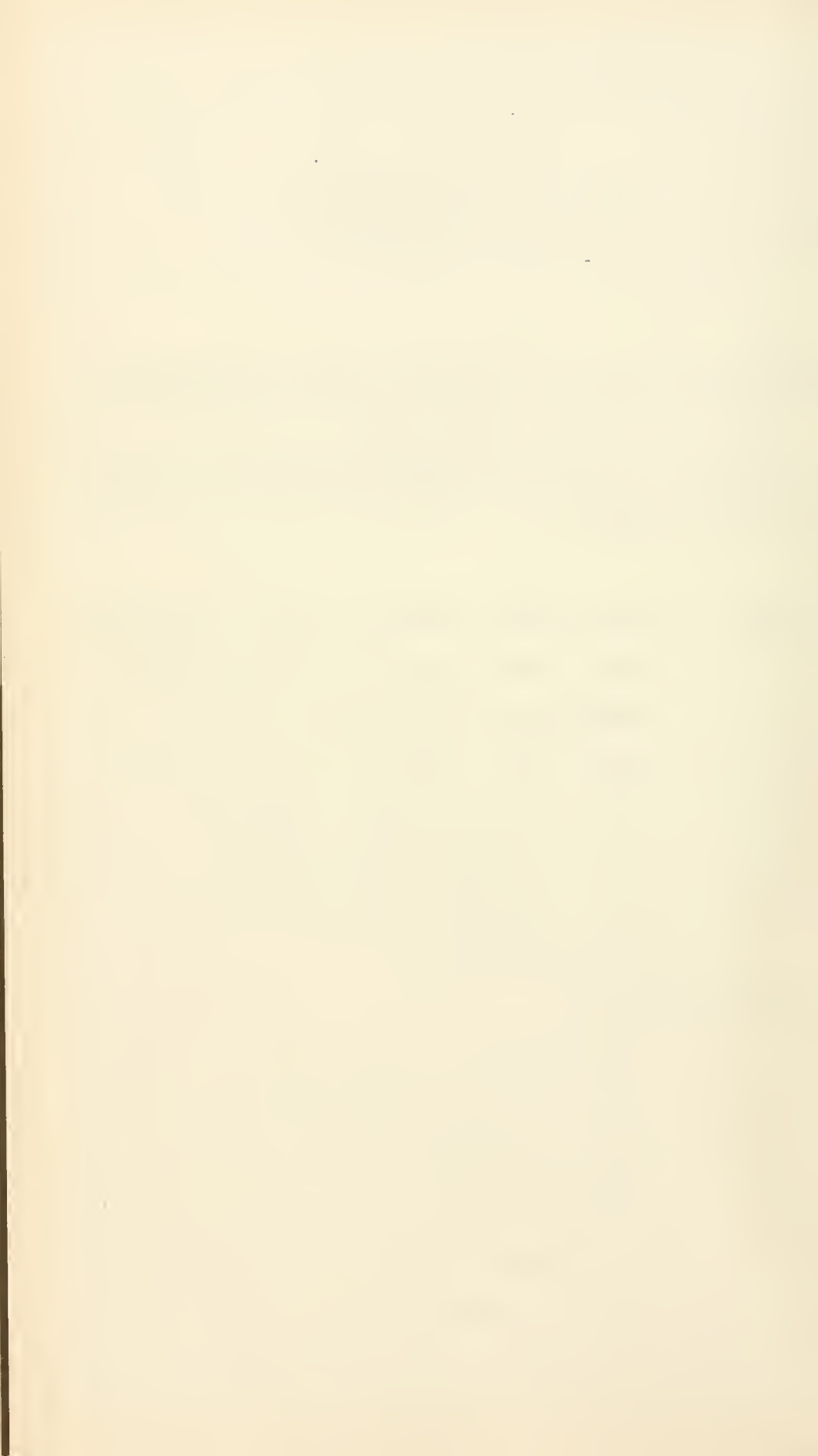
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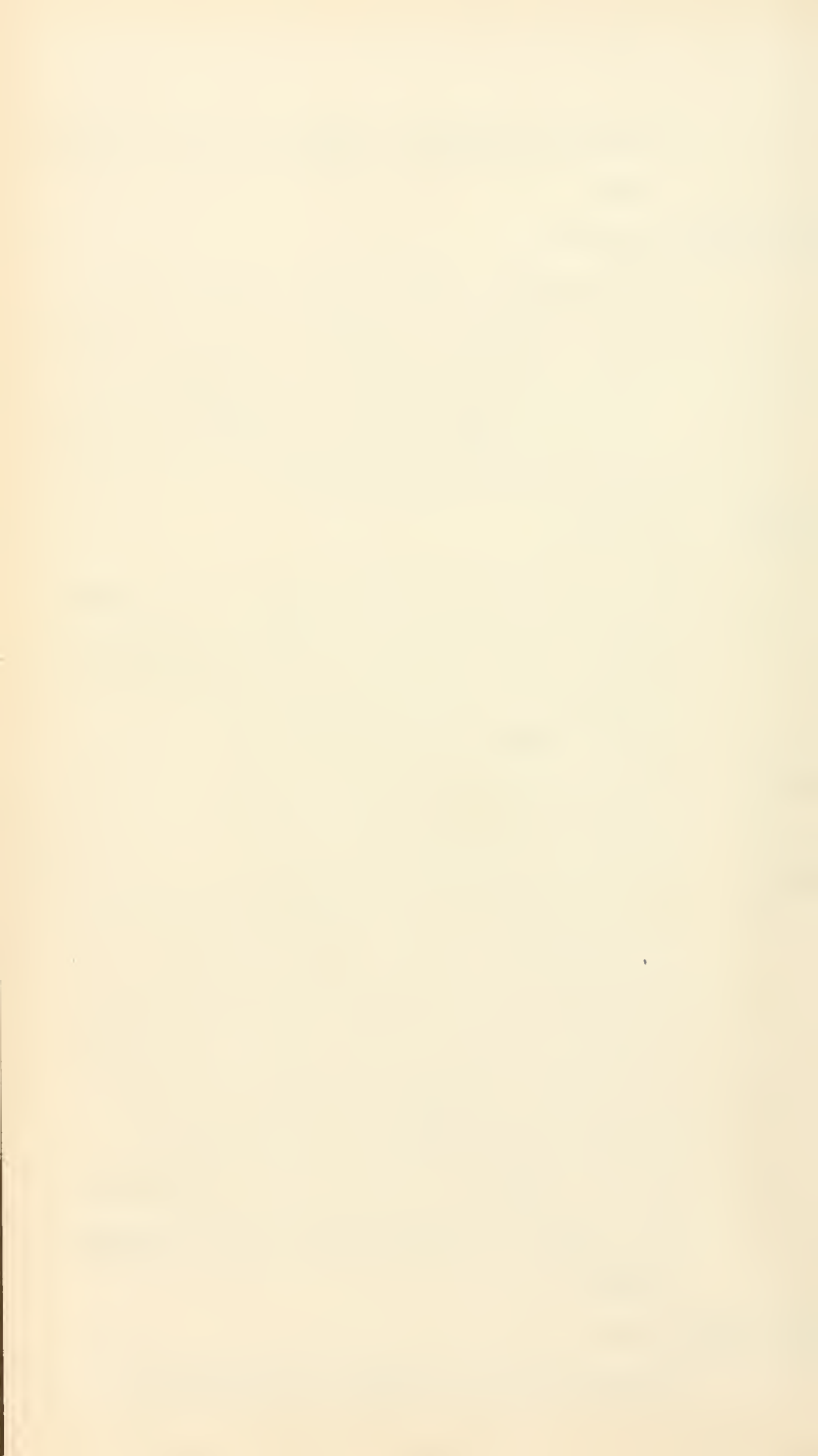
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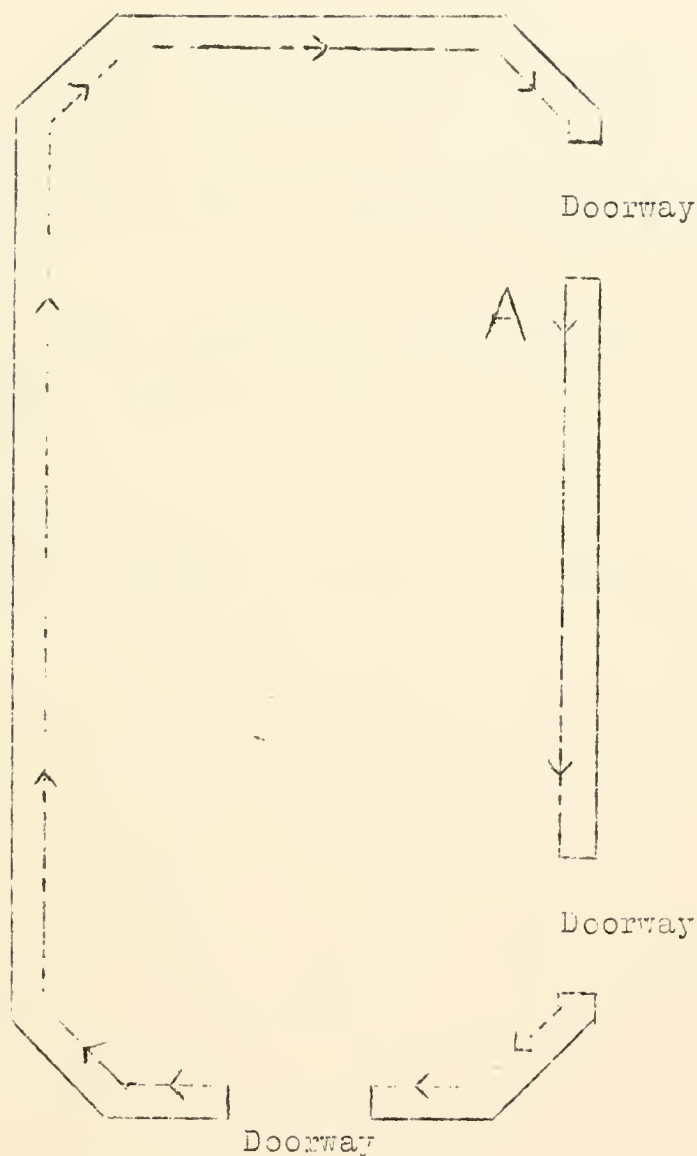
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FLOOR PLAN OF GALLERY X



In availing themselves of the plan given above, visitors will find that the order of the exhibits, beginning at A and following the direction of the arrows, corresponds with the order of the descriptions in this Gallery Book



GREEK GIRL

A young woman seated on a bench,
facing the right; she is wrapped in a
long white drapery gathered closely about
her.

Black and white crayon on brown
paper: 0.262 x 0.185

Reprduced:

The Studio, vol. XXV, No. 99, May
1905, p. 233.

Seated figure of a woman facing the right, leaning against the back of her chair; she has on a long full-skirted dress and a hat.

Dress, white with pink flounces; touches of orange, black, grey and pink on her hat.

Chalk and pastel on brown paper:

0.267 x 0.174

Reproduced:

The Studio, vol. XX, No. 80, October 1903, p. 239.

MAUD READING

A young woman with knees crossed, sitting corner-wise in an upholstered armchair, reading a book.

Signature: the Butterfly, at the lower right.

Charcoal and white chalk on brown paper: 0.313 x 0.195

THE PURPLE CAP

Standing figure of a young woman wearing transparent draperies; her left fore-arm rests on a railing behind her and her right hand is raised to her face.

Draperies, pale green and light and dark blue; cap, purple and turquoise.

Signature: the Butterfly, in violet, at the lower left.

Crayon and pastel on brown paper:

0.378 x 0.167

Exhibited:

1905 International Society of Sculptors,
Painters and Gravers' Whistler Memorial
Exhibition, London, (No. 73).

Reproduced:

The Studio, Whistler Portfolio, 1905, No. 3,
(copy by T. R. Way in color lithography).

Pennell, E. R. and J., The Whistler Journal,
1921, p. 78.

Standing figure of a woman wearing transparent draperies which cover her arms and hands; her right elbow and extended left hand rest on a railing behind her.

Signature: the Butterfly, at the right below the center.

Black and white crayon on brown paper:

0.278 x 0.181

Reproduced:

Pennell, E. R. and J., The Life of James McNeill Whistler, 1908, vol. 1, p. 138.

ANNABEL LEE

Standing draped figure of a young woman on a terrace overlooking the sea; she is in three-quarters back view and her extended left hand rests on a railing in front of her.

Drapery, silver-grey with yellow cross-straps; scarf, brilliant blue and green; cap, purple; sea, light blue; ground, yellow-green.

Signature: the Butterfly, at the left below the center.

Crayon and pastel on brown paper:

0.343 x 0.180

Exhibited:

1905 International Society of Sculptors, Painters and Gravers' Whistler Memorial Exhibition, London, (No. 63).

1910 Metropolitan Museum of Art, New York, (No. 18).

Reproduced:

International Society of Sculptors, Painters and Gravers' Whistler Memorial Exhibition, 1905, catalogue p. 84.

Century Magazine, vol. LXXIII, No. 3, January 1907, p. 361.

Pennell, E. R. and J., The Life of James McNeill Whistler, 1908, vol. 2, p. 92, (revised edition, 1911, p. 336).

Standing figure of a young woman in three-quarters back view, wearing transparent draperies; her left elbow rests on a railing; her right heel is raised from the ground. A faintly drawn sketch of a flower is visible below the railing, at the left.

Signature: the Butterfly, at the left below the center.

Black and white crayon on brown paper:

0.285 x 0.180

Reproduced:

Pennell, E. R. and J., The Life of James McNeill Whistler, 1908, vol. 1, p. 138.

HARMONY IN BLUE AND VIOLET

Standing figure of a young woman wearing transparent draperies; her elbows lean on a railing behind her and her left hand is raised to her cheek.

Draperies, turquoise-blue, light cobalt blue and purple.

Signature: the Butterfly, in dark blue, at the left below the center.

Crayon and pastel on brown paper:
0.280 x 0.180

Exhibited:

1905 Buffalo Fine Arts Academy, Albright Art Gallery, Buffalo, Inaugural Exhibition, (No. 182).

A young woman, facing the right, is seated sidewise on a small chair, one knee over the other.

Signature: the Butterfly, at the upper right.

Black and white chalk on brown paper:

0.275 x 0.180

Standing figure of a woman wearing a short coat, long flounced skirt and bonnet; she carries a handbag in her right hand.

Coat, white; skirt, bonnet and bag, black; background faintly indicated in blue-grey.

Signature: the Butterfly, at the right.

Chalk and pastel on brown paper:

0.386 x 0.173

Seated figure of a girl in profile, wearing a chemise; she is eating from a small round table on which a plate and glass are indicated.

Signature: the Butterfly, at the right below the center.

Black and white chalk on brown paper:

0.282 x 0.180

Exhibited:

1905 International Society of Sculptors,
Painters and Gravers' Whistler Memorial
Exhibition, London, (No. 389,
entitled Japanese Figure, seated).

WINTER EVENING

Done in 1879 or 1880

A Venice canal spanned by a bridge; a boat containing figures is indicated in the center of the picture; three boats, two of them gondolas, lie in the right foreground.

Sky, coral-pink, golden-yellow and blue; reflections in the water, yellow and orange-brown; bridge partially toned in orange-red and grey-cream; touches of brown and grey-cream on the buildings.

Signature: the Butterfly, at the lower left.

Crayon and pastel on grey paper: 0.300 x
0.202

Exhibited:

1881 Fine Art Society, London, (No. 50).



VENICE

Done in 1879 or 1880

Gondolas and a small sailboat in the foreground; across the water, San Giorgio and other buildings.

Areas of yellow, pale green-blue, grey-blue and cream in the sky; touches of grey-blue and cream reflected in the water.

Crayon and pastel on grey paper:

0.202 x 0.301

CAMPO S. MARTA: WINTER EVENING

Done in 1879 or 1880

A canal scene at Venice; skeleton trees along the left bank, outlined against the sky; a group of buildings on the right bank and below it in the canal, gondolas.

Sky, mingled pale blue and pink, similar colors repeating in reflection in the water; touches of pink and cream on the buildings.

Signature: the Butterfly, in white, at the lower right.

Crayon and pastel on brown paper:

0.208 x 0.280

Exhibited:

1881 Fine Art Society, London, (No. 51).

A STREET IN VENICE

Done in 1879 or 1880

A narrow street flanked by tall buildings and a garden wall; garments hang from windows of the buildings.

Buildings and garments, partially toned in pink, white, turquoise-blue, grey-blue and brown; sky indicated in turquoise-blue.

Crayon and pastel on grey paper:

0.300 x 0.127

Exhibited:

1905 Whistler Memorial Exhibition,
Paris, (No. 160).

THE MARBLE PALACE

Done in 1879 or 1880

A narrow, five-storied building on a canal; on either side of it other buildings more slightly indicated; two gondolas in front of the left-hand building.

Palace partially toned in cream, warm pink, grey and black; areas on other buildings, pinkish-cream; sky, light grey-blue; water, blue-green.

Signature: the Butterfly, on the building to the left, below the center.

Chalk and pastel on grey paper: 0.300 x 0.157

Exhibited:

1881 Fine Arts Society, London, (No. 22).

1905 International Society of Sculptors, Painters and Gravers' Whistler Memorial Exhibition, London, (No. 54).

Reproduced:

Way, T. R. and Dennis, G. R., The Art of James McNeill Whistler, 1903, following p. 92.

The Studio, Whistler Portfolio, 1905, No. 4, (copy by T. R. Way in color lithography).

International Society of Sculptors, Painters and Gravers' Whistler Memorial Exhibition, 1905, catalogue p. 68.

Pennell, E. R. and J., The Life of James McNeill Whistler, 1908, vol. 1, p. 278.



NOCTURNE: SAN GIORGIO

Done in 1879 or 1880

A row of gondolas extends across the foreground; beyond, a gondola and distant buildings are seen through a misty atmosphere.

Gondolas in the foreground, partially toned in black, grey and white; sky and water, grey-blue; distant lights, pale yellow.

Signature: the Butterfly, at the lower right.

Chalk and pastel on grey paper: 0.204 x 0.301

BEAD-STRINGERS, VENICE

Done in 1879 or 1880

Figures seated on both sides of a narrow street; above them clothes hanging on lines stretched between the houses; at the end of the street, the facade of a building.

Figures, cream-grey, yellow-brown, black and red-violet; street, blue-grey; clothes, white, light pink, violet-blue and grey-blue; building at the end of the street, grey, brown and black with areas of turquoise blue, green and grey-white.

Signature: the Butterfly, at the right above the center.

Crayon and pastel on golden-brown paper:
0.276 x 0.117

Exhibited:

1881 Fine Arts Society, London, (No. 45).

1905 International Society of Sculptors,
Painters and Gravers' Whistler Memorial Exhibition, London, (No. 52).

Reproduced:

Way, T. R. and Dennis, G. R., The Art of James McNeill Whistler, 1903, p. 92.

The Studio, July 1904, p. 9.

The Studio, Whistler Portfolio, 1905,
No. 5, (copy by T. R. Wa, in color lithography).

Pennell, E. A. and J., The Whistler Journal,
1931, following p. 182.

POUR LE PASTEL: ROSE AND OPAL

Figure of a naked young woman lying on a sofa; her left hand holds an open fan, her head is in profile and her body is turned somewhat to the right.

Sofa, light pink; pillow, yellow; drapery near the pillow, blue-violet; drapery near the right end of the sofa, deep coral and orange-red; fan, several tones of brilliant blue.

Signature: the Butterfly, in strong blue-violet, on the back of the sofa, at the right.

Chalk and pastel on brown paper:

0.150 x 0.246

THE PURPLE CAP

A young woman wearing a long transparent drapery, is seated on a chair, her knees crossed, holding a child on her lap.

Drapery indicated in turquoise-blue; cap, blue-violet; touches of cream-white on both of the figures and on the chair.

Signature: the Butterfly, at the upper right.

Chalk and pastel on grey paper: 0.276 x 0.181

Exhibited:

1904 Copley Society's loan collection of Whistler's work, Boston, (No. 121).

1905 Whistler Memorial Exhibition, Paris, (No. 143).

MOTHER AND CHILD: THE PEARL

A woman and a child lying on a sofa, the former wearing transparent draperies, the latter naked; the woman's left leg hangs down over the side of the sofa, her foot touching the floor.

Draperies, bright blue with a yellow girdle; woman's cap, blue-violet and green; child's cap, dark red; sofa and pillows, pink, violet-grey and blue; background, reduced red-orange.

Signature: the Butterfly, in green, at the right end of the sofa.

Chalk and pastel on grey paper: 0.184 x 0.278

Exhibited:

1904 Copley Society's loan collection of
Whistler's work, Boston, (No. 126).

WRITING ON THE WALL

Standing figure of a naked young woman in three-quarters back view; she is leaning forward, her right hand extended toward a wall in front of her. A jar is indicated on a shelf at the upper right.

Flesh partially toned in cream and golden-yellow; cap, reduced orange-red; bowl, grey-white.

Signature: the Butterfly, at the lower right.

Chalk and pastel on grey paper: 0.275 x 0.180

Exhibited:

1904 Copley Society's loan collection of Whistler's work, Boston, (No. 123).

1905 Whistler Memorial Exhibition, Paris, (No. 131).

1914 Minneapolis Institute of Arts.

VENUS ASTARTE

Standing figure of a naked young woman, her arms raised, holding over her head a long scarf which falls behind her.

Scarf, green and green-blue; flesh partially toned in cream and golden-yellow; indications of grey, light pink and red-violet in the background.

Signature: the Butterfly, in red-violet, at the right below the center.

Chalk and pastel on brown paper:

0.275 x 0.134

Exhibited:

1905 Whistler Memorial Exhibition, Paris,
(No. 132).

1910 Metropolitan Museum of Art, New York,
(No. 28).

1912 National Gallery of Art, National
Museum, Washington, D. C., (No. 15).

Reproduced:

The Studio, Vol. XXI, No. 81, November 1903,
p. 15.

THE SHELL

A young woman and a child lying at opposite ends of a sofa; the woman wears a long transparent garment and a scarf covers the upper part of the child's body.

Woman's garment, yellow-green and green-blue with orange-yellow cross-straps; cap, pink; sofa indicated in blue-violet; scarf on the sofa, light pink.

Signature: the Butterfly, in orange-red, at the right end of the sofa.

Chalk and pastel on grey paper:

O.184 x O.330

Exhibited:

1905 Whistler Memorial Exhibition, Paris,
(No. 148).

Reproduced:

Way, T. R. and Dennis, G. R., The Art of James McNeill Whistler, 1903, p. 94.

A VIOLET NOTE

Done not later than 1886

Standing figure of a naked young woman facing the left; she is stooping forward, her left hand resting on her knee, her right hand extended toward a flower in a vase before her.

Flesh partially toned in light pinkish-cream and golden-yellow; cap, orange; flower, blue-violet; vase, white.

Signature: the Butterfly, near the right edge below the center.

Chalk and pastel on grey paper:

0.276 x 0.181

Exhibited:

- 1886 Notes, Harmonies, Nocturnes, Dowdeswell's, London, (No. 37).
- 1889 Notes, Harmonies, Nocturnes, Wunderlich's, New York, (No. 56).
- 1901 International Society of Sculptors, Painters and Gravers, London, (No. 33).
- 1904 Copley Society's loan collection of Whistler's work, Boston, (No. 153).

SLEEPING

A woman wearing transparent draperies is lying on her right side on a sofa, her right hand under her head, her right leg hanging down over the side of the sofa.

Draperies, pink, coral and red-violet; pillow and covering on the sofa, grey-white; touches of violet, turquoise-blue and yellow-green on the back of the sofa; background, grey-blue, grey-green and light grey.

Signature: the Butterfly, at the left end of the sofa.

Chalk and pastel on grey paper:

0.176 x 0.255

Exhibited:

1904 Copley Society's loan collection of Whistler's work, Boston, (No. 120).

ROSE AND RED: THE LITTLE PINK CAP

Done not later than 1889

Standing figure of a woman holding a child; the woman wears a transparent drapery; the child is wrapped in a shawl.

Drapery, vermilion and red-violet; shawl, orange-brown; child's cap, pink.

Signature: the Butterfly, in orange-red, at the right below the center.

Chalk and pastel on grey paper:

0.279 x 0.184

Exhibited:

1889 New English Art Club, London,
(entitled Rose and Red).

1904 Copley Society's loan collection of
Whistler's work, Boston, (No. 130).

1905 Whistler Memorial Exhibition, Paris,
(No. 144).

1910 Metropolitan Museum of Art, New York,
(No. 36).

1912 National Gallery of Art, National
Museum, Washington, D. C., (No. 19).

1914 Minneapolis Institute of Arts.

THE GREEN CAP

A young girl seated on a sofa, her knees crossed, holding a doll in her hands; she wears a long transparent drapery and a cap.

Drapery, yellow-green and brilliant blue-green; touches of violet on the doll; sofa slightly toned in cream-white and grey-violet.

Signature: the Butterfly, on the back of the sofa, at the right.

Chalk and pastel on grey paper:

0.181 x 0.273

Exhibited:

1904 Copley Society's loan collection of Whistler's work, Boston, (No. 131).

1905 Buffalo Fine Arts Academy, Albright Art Gallery, Buffalo, Inaugural Exhibition, (No. 169).

A VENETIAN COURTYARD

Done in 1879 or 1880

On the far side of the courtyard a staircase crosses the picture; a building adjoins it at the right and a doorway is cut under the steps, at the left.

Staircase, bright orange-red; wall above, light violet-pink; touches of color on the building, red-violet, orange-brown, brown and violet-pink; blossoms beyond the staircase, light pink; sky, light blue.

Signature: the Butterfly, at the lower right.

Crayon and pastel on grey paper:

0.288 x 0.203

Exhibited:

1904 Copley Society's loan collection of Whistler's work, Boston, (No. 93).

1905 Whistler Memorial Exhibition, Paris, (No. 163).

THE STEPS

Done in 1879 or 1880

Two adjoining houses with steps leading down to a canal; figures are grouped near the two doorways and on the steps.

Houses, cream, grey-pink and red; figures, dark grey, yellow, blue-grey, white and several tones of brilliant blue; water, green-blue.

Signature: the Butterfly, at the right.

Crayon and pastel on grey paper:

0.194 x 0.301

A VENETIAN DOORWAY

Done in 1879 or 1880

A Renaissance doorway opens into a paved court across which the far side of the building is seen, with closed door and tall arched windows supported by columns and pilasters. A tortoise-shell cat is indicated in the left foreground.

Touches of grey and brown on the doorway; door across the court, yellow-green; shutters, green and blue; indications of grey and cream on columns and arches.

Signature: the Butterfly, at the lower right.

Crayon and pastel on grey paper:

0.300 x 0.202

Exhibited:

1904 Copley Society's loan collection of Whistler's work, Boston, (No. 112).

1905 Whistler Memorial Exhibition, Paris, (No. 165).

A STUDY IN RED

Standing draped figure of a young woman, her left hand on her hip and her right hand raising the front of her skirt; her right foot is extended forward, the toe touching the floor.

Cap, crimson; drapery lightly toned in red-violet, orange and orange-red.

Signature: the Butterfly, in orange-red, at the right below the center.

Crayon and pastel on brown paper:

0.377 x 0.183

Exhibited:

1910 Metropolitan Museum of Art, New York,
(No. 34).

Reproduced:

Gazette des Beaux-Arts, vol. XXX, No. 3,
November 1903, p. 385

Standing figure of a girl in three-quarters back view; she wears a long full-skirted dress and holds an open fan before her.

Signature: the Butterfly, at the left.

Black and white chalk on brown paper:

0.212 x 0.135

Reproduced:

Pennell, E. R. and J., The Life of James McNeill Whistler, 1908, vol. 2, p. 260.

Standing figure of a young woman in three-quarters front view, her hands behind her and her head bent slightly forward; she wears a long gown with ruffles about the neck and on the skirt.

Signature: the Butterfly, at the right.

Black and white chalk on brown paper:

0.328 x 0.182

Standing figure of a girl in three-quarters back view with her head in profile, looking up; she wears a long, full-skirted dress and holds an open fan before her.

Signature: the Butterfly, at the lower right.

Black and white chalk on brown paper:
0.206 x 0.130

Figure of a naked young woman in right profile, crouching beside a potted plant on a low bench at her left; a jar is on the bench, at the right.

Black and white crayon on brown paper:

0.375 x 0.275

This drawing is a study for one of the figures in Whistler's oil painting The White Symphony: Three Girls, also in the Freer collection (Gallery IX).

A young woman standing in right profile, her face partly hidden by a fan she holds in her right hand; her left hand rests on a railing.

Signature: the Butterfly, at the right.

Black and white chalk on brown paper:

0.207 x 0.133

BABY LEYLAND, READING

A child seated on a bench, her right foot crossed over her left knee and on her lap a large book.

Hair, reduced orange-red and red-violet; dress partially toned in white; kerchief about her shoulders indicated in pink; bench and background toned lightly in red-violet and grey-blue.

Crayon and pastel on brown paper:

0.390 x 0.187

Exhibited:

1905 International Society of Sculptors,
Painters and Gravers' Whistler
Memorial Exhibition, London, (No. 111).

Reproduced:

International Society of Sculptors, Painters
and Gravers' Whistler Memorial Exhibition, 1905,
catalogue p. 120.

Standing draped figure of a woman facing the right, looking over her right shoulder; her extended right hand holds a long scarf which falls over the lower part of her body; a railing is indicated beyond the figure.

Signature: the Butterfly, at the lower right.

Black and white chalk on brown paper:
0.210 x 0.138

Reproduced:

Pennell, E. R. and J., The Life of James McNeill Whistler, 1908, vol. 1, p. 140.

BLUE AND ROSE: THE OPEN FAN

A young woman, wearing transparent draperies, walks toward the left holding up to her shoulders a long scarf; her right hand holds also an open fan. A blossoming plant in a jar is on the floor at the lower right.

Cap, turquoise-blue; fan, turquoise-blue and silver-grey; gown and scarf partially toned in pale pink with touches of blue; floor indicated in green; blossoms, light pink.

Signature: the Butterfly, in dark blue, at the lower left.

Crayon and pastel on brown paper:

0.378 x 0.175

Exhibited:

1910 Metropolitan Museum of Art, New York,
(No. 35).

SMITHSONIAN INSTITUTION
FREER GALLERY OF ART
WASHINGTON, D. C.

PASTELS AND WATER COLORS

BY
JAMES M^CNEILL WHISTLER

GALLERY BOOK

G A L L E R Y X I

This Gallery Book is not to be taken from the room. Copies of it may be bought at the North Entrance. Price 35 cents.

Books relating to the subjects discussed in this Gallery Book may be consulted in the Study Room.

JAMES McNEILL WHISTLER

A BIOGRAPHICAL OUTLINE

(Note: Paintings, etchings, etc., distinguished by an asterisk (*) in the following lists are included in the Freer Collection.

The lists of exhibitions and publications printed in this Gallery Book are not offered as complete, though it is believed that no important omissions occur.)

1834 Born on July tenth at Lowell, Massachusetts. Son of Major George Washington Whistler and Anna Mathilda McNeill, his second wife. Whistler was christened James Abbott but later adopted his mother's family name of McNeill and nearly always signed his name James McNeill Whistler.

1843-1847 Russia

Major Whistler, a civil engineer, had resigned from the United States Army in order to continue his engineering work, and was invited to act as chief adviser in the construction of the railroad between St. Petersburg and Moscow. While in Russia Whistler was a student at the



Imperial Academy of Fine Arts, St. Petersburg.

1847-1849 England

The Whistler family spent the summer of 1847 in England; Whistler's sister married Francis Seymour Haden, and Whistler remained in England with the Hadens when his family returned to Russia.

1849 America

Major Whistler died in 1849 and the family returned to the United States, settling in Pomfret, Connecticut, where Whistler attended school for two years.

1851 Whistler entered the United States Military Academy at West Point.

1854 Discharged from the Academy for deficiency in chemistry. Went to Washington, D. C., to work in the United States Coast and Geodetic Survey office where he received important instruction in the accurate drawing and etching of topographical maps. Plates of this period: Coast Survey, No. 1*; Coast Survey, No. 2, Anacapa Island.

1855-1858 Paris

Entered Gleyre's studio but was more

influenced by two other artists then teaching in Paris: Courbet and Lecoq de Boisboudran.

Among the men Whistler knew at the time were: Astruc, Becquet, Degas, Delannoy, Delâtre, Drouet, DuMaurier, Duran, Legros, Leighton, Manet, Oulevey, Poynter, Riault, and Fantin-Latour who became one of his warm friends. Paintings of this period include: La Mère Gérard; At the Piano (The Piano Picture); Head of an Old Man Smoking; Portrait of Whistler in the Big Hat*.

His first commissions were for copies of paintings in the Louvre.

1858 Went to Alsace and the Rhine with Ernest Delannoy. Etched some of the plates for Twelve Etchings from Nature* (The French Set), published in Paris the same year. Other etchings of this period include: Source à Trois Scus*; Au Sixième*; The Dutchman Holding a Glass*; Seymour standing*; The Rag-gatherers'*.

1859 Paris
At the Piano, rejected at the Salon.



1860-1863 Frequent trips between London and Paris.

Painted and etched a great deal on the Thames and painted on the coast of France.

Paintings of this period include: The Thames in Ice*; Old Westminster Bridge; The Last of Old Westminster; Blue and Silver: The Blue Wave, Biarritz; The Coast of Brittany; The Music Room: Harmony in green and rose*; Symphony in white, No. 1: The White Girl. This last was rejected at the London Academy in 1862 and hung the following year in the Salon des Refusés, Paris.

1863-1865 London

Settled in Chelsea with his mother. These years mark the waning of Courbet's influence and the development of Whistler's interest in Japanese prints and in blue and white porcelain.

Paintings of this period include: Symphony in white, No. 2: The Little White Girl; Rose and silver: The Princess from the Land of Porcelain*; The Lange Leizen of the Six Marks: Purple and rose; Caprice in purple and gold, No. 2: The Golden Screen*; Variations in flesh-color and

green: The Balcony*.

Men he knew and saw at this time include:
Charles Augustus Howell, Murray Marks,
Dante Gabriel Rossetti, William M. Ros-
setti, Frederick Sandys, Swinburne,
Theodore Watts-Dunton.

1866

Valparaiso

Paintings include: Flesh-color and green:
Crépuscule, Valparaiso; Nocturne, blue
and gold: Valparaiso*.

1867-1876 London, Chelsea

Work of this period includes: The Six
Projects* and The Three Figures: Pink
and grey; also pastels and etchings of
the Leyland family and others. In 1871
he published A Series of Sixteen Etchings
of Scenes on the Thames and other sub-
jects* (The Thames Set). During these
years Whistler painted many of his large
portraits and Nocturnes. The portraits
include: Portrait of the Painter's Mother:
Arrangement in grey and black, No. 1;
Portrait of Thomas Carlyle: Arrangement
in grey and black, No. 2; Portrait of
Gicely Henrietta, Miss Alexander: Har-
mony in grey and green; Portrait of F.

R. Leyland: Arrangement in black*; Portrait of Mrs. Huth: Arrangement in black, No. 2; Portrait of Sir Henry Irving as Philip II, of Spain: Arrangement in black, No. 3; Arrangement in black and white, No. 1: The Young American*; Portrait of Miss Rosa Corder: Arrangement in black and brown; Portrait of Pablo Sarasate: Arrangement in black; The Fur Jacket: Arrangement in black and brown.

1876-1877 The Peacock Room*: decorations for the dining room of Frederick R. Leyland's London house.

1877 The year of the first Grosvenor Gallery exhibition. Among Whistler's paintings shown there, was his Nocturne in black and gold: The Falling Rocket, which, together with the artist himself, was attacked by Ruskin so abusively that Whistler sued him for libel.

1878 London
The trial: Whistler v. Ruskin. Verdict for the plaintiff with damages of one farthing. Whistler v. Ruskin, Art and Art Critics, published in December, 1878.
The White House, Whistler's new home in

Tite Street, built by E. W. Godwin.

Etching again and making first experiments with lithography, in which his friend T. R. Way did much to further Whistler's interest. Illustrated part of the catalogue of Sir Henry Thompson's collection of blue and white porcelain.

1879 Bankruptcy

Whistler's house sold and rolls of his canvases disposed of for almost nothing. Commissioned by the Fine Art Society to etch twelve plates in Venice.

1879-1880 Venice

Pastels, etchings, water colors and oils. Friends in Venice: Bacher, Blum, Mrs. Bronson, Ralph Curtis, Harper Pennington, etc.

1880-1887 London. Chelsea again.

The first series of Venetian etchings shown in 1880, Venetian pastels in 1881, and a second and larger exhibition of Venetian etchings in 1883.

Friends and acquaintances of these years include: Théodore Duret, William Heinemann, W. E. Henley, Frederick Keppel, Mortimer Menpes, Joseph Pennell, Walter Sickert, R. A. M. Stevenson, W. W. Story, Charles

Whibley, Oscar Wilde. For many years the critics and general public had jeered at Whistler and ridiculed his paintings, but from the early eighties to the end of his life he found himself surrounded by many admirers and followers.

Whistler's mother died in 1881.

Between 1880 and 1890 he made many trips to France, Belgium and Holland, exhibited frequently, and produced a number of important canvases, among which are two Portraits of Lady Meux; Scherzo in blue: The Blue Girl; The Yellow Buskin: Arrangement in flesh-color and black.

Delivered his Ten O'Clock lecture in 1885. Elected President of the Society of British Artists in 1886.

1882-1890 Married Beatrix Godwin, widow of E. W. Godwin, in 1888. Traveled in France: Boulogne, Tours, Loches, Bourges. Thirty plates etched.

The next few years were spent in London and Paris. The Gentle Art of Making Enemies, published in 1890. Received official recognition: honorary member of the Bavarian Royal Academy in 1888;

Chevalier of the Legion of Honor in 1889; first class medal at the Paris Universal Exposition in 1889; gold medal at Amsterdam; Temple gold medal from the Pennsylvania Academy in 1894; gold medal at Antwerp in 1895. Portrait of Thomas Carlyle purchased for the Glasgow Corporation Art Gallery, and Portrait of the Artist's Mother bought for the Musée du Luxembourg, Paris.

Portraits under way during these years include. L'Andalouse: Mother-of-pearl and silver and Rose and gold: The Tulip, for both of which Mrs. Charles Whibley sat; Portrait of Miss Kinsella: The Iris: Rose and green.

Whistler spent a great deal of time at lithography during 1893 and 1894.

The Eden case started in 1894, arising out of Sir William Eden's refusal to pay Whistler's price for Lady Eden's portrait. The serious illness of Mrs. Whistler in 1894 necessitated unsettled months in search of health for her. While at Lyme Regis, Dorset, in 1895, Whistler painted The Little Rose of Lyme Regis and The Master Smith of Lyme Regis.



In May, 1896, Mrs. Whistler's death brought to Whistler a sorrow from which he never recovered. Her mother, Mrs. Birnie Philip and her sister, Miss Rosalind Birnie Philip were with Whistler much of the time during the remaining years of his life.

1897 Paris.

Painted The Little Blue and Gold Girl*.

Boldini painted Whistler's portrait.

1897-1900 London.

Elected President of the International Society of Sculptors, Painters and Gravers. During these years Whistler painted Rose and gold: The Little Lady Sophie of Soho* and Lilly in our Alley: Brown and gold.

The Academie Carmen opened in Paris in 1898, carried on under the direction and teaching of Whistler.

The Company of the Butterfly, 1898-1900; a shop Whistler opened in London in order to be relieved of the necessity of meeting many purchasers and sight-seers, and, at the same time, to control the sale of his work.

The Baronet and the Butterfly, an account of the Eden trial, published in 1899.

Several portraits painted, though Whistler's health had broken down and he was forced to stop work from time to time. He spent the summer of 1900 in Holland and took a trip to Tangiers in 1901.

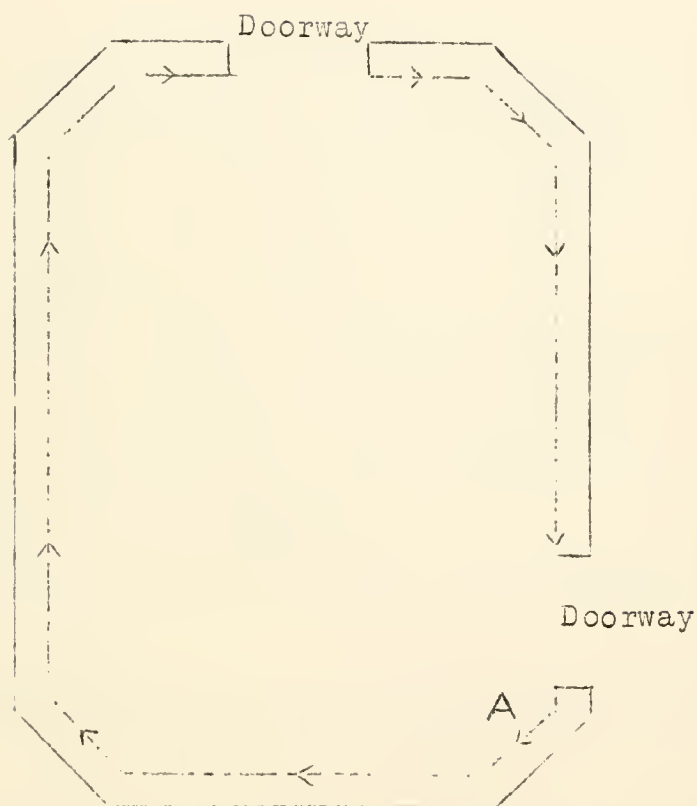
1901-1903 London again: with Mrs. and Miss Birnie Philip.

Friends there at that time: Mr. and Mrs. Clifford Addams, Charles L. Freer, William Heinemann, Mr. and Mrs. Joseph Pennell, Arthur Studd, T. R. Way.

Given the degree of LL. D. by Glasgow University.

Died July 17th, 1903, in London.

FLOOR PLAN OF GALLERY XI



In availing themselves of the plan given above, visitors will find that the order of the exhibits, beginning at A and following the direction of the arrows, corresponds with the order of the descriptions in this Gallery Book.

THE ANCHORAGE

A group of schooners in the distance, seen against a bank of clouds; several rowboats nearer shore at the left; in the foreground, a figure standing on a bank.

Sky, pale blue with blue-grey and cream clouds; water, grey-brown and grey-green; vessels, dark grey and brown; figure, dark grey; shore, pale grey-pink.

Signature: the Butterfly, at the left below the center.

Water color on white paper: 0.253 x 0.178

LONDON BRIDGE

The bridge crosses the picture centrally; this side of it several barges and tugs are grouped in the river; beyond it at the left, sailing vessels and buildings are indicated.

Sky, grey and yellow-grey; water, grey and yellow-grey with an area of green-blue in the foreground; bridge, golden; boats, black, yellow-orange, grey-violet and red-violet; smoke, grey-brown.

Water color on white paper: 0.175 x 0.278

Reproduced:

Way, T. R. and Dennis, G. R., The Art of James McNeill Whistler, 1903, following p. 96.



A NOTE IN GREEN

A young woman standing before a curtain, her right hand on her hip, her left hand at her breast holding a scarf.

Curtain, yellow and greyish-yellow; dress, grey-tan with an underskirt of pale pink; scarf, green; touches of grey-violet on her cap and at her throat; floor, grey-tan.

Signature: the Butterfly, on the curtain, at the lower left.

Water color on white paper: 0.252 x 0.175

Exhibited:

1904 Copley Society's loan collection of Whistler's work, Boston, (No. 100).

1905 Whistler Memorial Exhibition, Paris, (No. 89).



NOTE IN PINK AND PURPLE: THE STUDIO

An interior: two women seated near a small table, one of them on a sofa, the other on a chair; in the background a tall screen, draperies and several large canvases.

Figure on the sofa, wine-red, vermilion, red-violet and purple; second figure, light pink; sofa, vermilion; draperies, grey-violet and dark violet-blue; walls and floor, pinkish-grey and grey-brown; table-top, white.

Signature: the Butterfly, at the right edge near the woman's elbow.

Water color on white paper: 0.304 x 0.220

Exhibited:

1904 Copley Society's loan collection of Whistler's work, Boston, (No. 137).



NOTE IN OPAL: BREAKFAST

Painted not later than 1884

An interior: a woman seated at a breakfast-table in front of a window.

Wall, grey-yellow; curtains, brown, grey-brown and light grey; figure, violet-grey and black; table, light grey and white; floor, cream-grey.

Signature: the Butterfly, on the wall, at the right.

Water color on white paper: 0.252 x 0.176

Exhibited:

1884 Noves, Harmonies, Nocturnes, Dowdeswell's, London, (No. 13).

1904 Copley Society's loan collection of Whistler's work, Boston, (No. 105).



ROSE AND SILVER: PORTRAIT OF MRS. WHIBLEY

A woman, wearing a pink dress, long feather boa and hat, seated sidewise in a chair, her right arm resting on the back of it and her head in profile.

Dress and hat, pink and pink-grey; boa, black and dark brown; chair, light grey; background, black and dark grey; floor, grey, grey-brown and brown.

Signature: the Butterfly, in reduced red at the right.

Water color on brown paper: 0.282 x 0.188

Exhibited:

1904 Copley Society's loan collection of Whistler's work, Boston, (No. 103).

1905 Whistler Memorial Exhibition, Paris, (No. 86).

1915 Panama-Pacific International Exposition, San Francisco, (No. 270).

PINK NOTE: THE NOVELETTE

Painted not later than 1884

A young woman seated on the edge of a bed, reading; in front of her a small table and behind her a mantelpiece above which fans and a picture are indicated.

Bed, grey and blue-grey with an area of rose; woman's waist, pink-violet; skirt, light blue-grey; book, green; table-top, white; background, several tones of grey.

Signature: the Butterfly, on the bed, at the right.

Water color on white paper: 0.253 x 0.155

Exhibited:

1884 Notes, Harmonies, Nocturnes, Dowdeswell's, London, (No. 16).

MILLIE FINCH

A young woman reclining on a sofa, her left arm raised, holding an open fan; at the right, a woman seated in three-quarters back view, arranging her veil.

Sofa and fan, scarlet; figure on the sofa, pink-violet, high in value; second figure indicated in pale pink; background, grey-violet and grey-pink; floor and table, brown.

Signature: the Butterfly, at the upper left.

Water color on white paper: 0.298 x 0.225

HARMONY IN VIOLET AND AMBER

Painted not later than 1884

A tall young woman standing before a curtain, a hat in her right hand.

Curtain, violet and violet-grey; figure, light yellow-grey, grey-tan and dark grey; floor, gray-brown.

Signature: the Butterfly, at the lower right.

Water color on white paper: 0.252 x 0.163

Exhibited:

1884 Notes, Harmonies, Nocturnes, Dowdeswell's, London, (No. 19).

1905 Whistler Memorial Exhibition, Paris, (No. 88).

THE SEASHORE

Three small figures on a beach, one at the left standing and two at the right seated with parasols over them; sailboats in the distance.

Sky, blue with cream-grey and violet-grey clouds; water, blue-green and yellow-green; beach, grey-tan and light grey; figures, grey and brown; parasols, red and grey.

Signature: the Butterfly, near the bottom, to the right of the center.

Water color on white paper: 0.315 x 0.128

Exhibited:

1904 Copley Society's loan collection of Whistler's work, Boston, (No. 147).

1905 Whistler Memorial Exhibition, Paris, (No. 104).

THE MOUTH OF THE RIVER

A shipping scene: in the foreground a long, flat shore on which several boats are drawn up; in the distance, schooners, steamboats and small sailing craft.

Sky, pale green-blue, cream and violet-grey; river, blue and grey; boats, grey, brown and red-orange; smoke, grey; beach, red-brown.

Water color on white paper: 0.177 x 0.252

NOCTURNE: AMSTERDAM IN WINTER

Painted probably not later than 1884

Many figures skating in the center and foreground of the picture; a building and a group of dark trees indicated in the distance.

Ice, light grey; figures and trees, dark grey and grey-brown; building and distance, grey; lights in the windows of the building, reduced yellow-pink.

Signature: the Butterfly, at the lower right.

Water color on white paper: 0.203 x 0.273

Exhibited:

1884 Notes, Harmonies, Nocturnes, Dowdeswell's, London, (No. 49, entitled Nocturne, black and gold: Winter, Amsterdam). Uncertain.

1904 Royal Scottish Academy, Glasgow, (No. 75).

1905 Whistler Memorial Exhibition, Paris, (No. 120).

Reproduced:

Menpes, Mortimer, Whistler as I Knew Him, 1904, p. 82, (entitled Nocturne: Amsterdam in Snow).

GREEN AND SILVER: BEAULIEU, TOURAINE

A child standing in the center of a field; buildings and trees in the distance.

Field, yellow-green and olive; child, light blue-green, dark violet-grey and scarlet; trees, olive and grey-green; sky, pale pink and light grey-green; buildings, grey, pink and red.

Signature: the Butterfly, in scarlet, at the lower left.

Water color on canvas: 0.129 x 0.216

Exhibited:

1904 Gopley Society's loan collection of Whistler's work, Boston, (No. 90).

1915 Panama-Pacific International Exposition, San Francisco, (No. 269).

RANLEIGH GARDENS

Seated figure of a woman reading under a tree; in front of her a table, spread with a white cloth; at the left, a smaller table.

Foliage, ground and distance, grey-green, olive and olive-brown; tree trunk, grey-brown; figure and tables, light grey and grey-white.

Water color on white paper: 0.127 x 0.217

MOREBY HALL

Painted not later than 1884

An interior: in the center of the wall a large open fireplace; to the left of it a seated figure; pictures hang above the wainscot and furniture is vaguely indicated about the room.

General tone of the room, grey and cream; wainscot, light yellow-brown; figure, dark brown and black; interior of fireplace, dark grey, red and yellow; pictures and other objects in the room, grey, green-blue and brown.

Signature: the Butterfly, at the lower left.

Water color on white paper: 0.195 x 0.283

Exhibited:

1884 Notes, Harmonies, Nocturnes, Dowdeswell's, London, (No. 28).

1904 Royal Scottish Academy, Glasgow, (No. 80).

1903 Whistler Memorial Exhibition, Paris, (No. 100).

Reproduced:

Menpes, Mortimer, Whistler as I Knew Him, 1904, p. 54.

Pennell, E. R. and J., The Life of James McNeill Whistler, 1908, vol. 2, p. 82.

FLOWER MARKET, DIEPPE

A group of women standing near carts of fruit and flowers; beyond them, a row of shop fronts.

Women, blue, grey, black and pink; fruit and flowers, vermillion, scarlet, orange and green; carts, grey; shops, light tones of grey-green, grey-pink and cream.

Water color on white paper: 0.128 x 0.210

CHELSEA SHOPS

Facade of a row of three-storied houses;
many small figures in the foreground.

Houses, red-brown, yellow-brown, cream and
grey with touches of red and dark grey; ground,
pale cream-grey; figures, grey, pink and red.

Signature: the Butterfly, at the upper
right.

Water color on white paper: 0.125 x 0.210

This painting has also been entitled
Oxstead, Surrey.

Exhibited:

1904 Royal Scottish Academy, Glasgow,
(No. 81, entitled Onstead, Surrey).
Uncertain.

Reproduced:

Way, T. R. and Dennis, G. R., The Art of
James McNeill Whistler, 1903, p. 98.

The Studio, vol. XXI, No. 81, November
1903, p. 4.

Menpes, Mortimer, Whistler as I Knew Him,
1904, p. 112.

NOCTURNE: GRAND CANAL, AMSTERDAM

Painted not later than 1884

On the farther bank, two large buildings with lighted windows; on the nearer bank, a group of standing figures.

Sky, grey; buildings, yellow-grey; lights, yellow and pale yellow-grey; water, gray-brown with reflections in yellow and yellow-grey; foreground, warm grey; figures, grey and grey-yellow.

Signature: the Butterfly, in the lower right corner.

Water color on white paper: 0.237 x 0.284

Exhibited:

1884 Notes, Harmonies, Nocturnes, Dowdeswell's, London, (No. 18).

1904 Copley Society's loan collection of Whistler's work, Boston, (No. 106).

1905 Whistler Memorial Exhibition, Paris, (No. 122).

SOUTHBEND: THE PLEASURE YACHT

A sailboat and a rowboat, both containing figures, lie in shallow water in the foreground; other boats in the middle distance and near the distant shore.

Sky, cream and pale blue; water, green-blue, olive, light brown and grey; boats in the foreground, grey and brown; figures, black; shore in the foreground indicated in yellow-pink and blue.

Water color on white paper: 0.254 x 0.179

Reproduced:

Way, T. R. and Dennis, G. R., The Art of James McNeill Whistler, 1903, following p. 96.

SOUTHEND PIER

In the foreground a number of figures standing near the water; beyond them, at the right, several sailboats and a long pier.

Sky, light green-blue with yellow-pink and cream clouds; water, green-blue and blue-violet; shore, golden-tan; figures, black with touches of pink, white and blue; boats and pier, brown.

Water color on white paper: 0.182 x 0.257

Exhibited:

1905 Whistler Memorial Exhibition, Paris,
(No. 110).

BLUE AND GOLD: THE ROSE AZALEA

Standing figure of a young woman on a balcony, holding a potted plant; she wears a long transparent garment and a scarf about her hair.

Garment, white and silver-grey; scarf, red-violet; plant, cream-white and dark grey-green; floor, brown; distance, grey-blue.

Signature: the Butterfly, at the right.

Water color on brown paper: 0.278 x 0.181

Exhibited:

1904 Copley Society's loan collection of Whistler's work, Boston, (No. 111).

1905 Whistler Memorial Exhibition, Paris, (No. 139).

1915 Panama-Pacific International Exposition, San Francisco, (No. 268).

PINK NOTE: SHELLING PEAS

Painted not later than 1884

An open door through which a woman is seen sitting in a garden.

Woman's dress, pink and grey; garden, green and brown; doorway and interior, grey, grey-green and olive-brown.

Signature: the Butterfly, at the lower left.

Water color on white paper: 0.243 x 0.146

Exhibited:

1884 Notes, Harmonies, Nocturnes, Dowdeswell's, London, (No. 20).

ST. IVES, CORNWALL

A long, curving beach on which several small figures are walking; in the middle distance at the left, a group of buildings, at the right, the sea.

Sky, grey-white and grey-violet; sea, light blue; beach, grey-tan; buildings, grey, cream-grey and pink-violet; figures, dark grey.

Signature: the Butterfly, at the right below the center.

Water color on white paper: 0.176 x 0.126

Exhibited:

1905 International Society of Sculptors,
Painters and Gravers' Whistler
Memorial Exhibition, London, (No. 121).

Reproduced:

Way, T. R. and Dennis, G. R., The Art of
James McNeill Whistler, 1903, frontispiece.

International Society of Sculptors, Painters
and Gravers' Whistler Memorial Exhibition, 1905,
catalogue p. 124.

The Bookman, October 1912, p. 38.

Pennell, E. R. and J., The Whistler Journal,
1921, p. 55, entitled Lyme Regis.

OPAL BEACH

Painted not later than 1884

At the left four small figures standing near the water; at the right in the distance, figures and trees are indicated.

Sky, pale blue-grey; water, light grey-green; beach, pink-grey and grey-tan; figures, dark grey and black; trees, grey-green and light yellow-green

Water color on white paper: 0.177 x 0.253

Exhibited:

1884 Notes, Harmonies, Nocturnes, Dowdeswell's, London, (No. 67).

1905 Whistler Memorial Exhibition, Paris, (No. 105).

ERITH: EVENING

Painted not later than 1884

A river crosses the foreground, several schooners are lying near the farther bank, and the sky is filled with low, drifting clouds.

Clouds, grey, cream-grey and pink; farther shore, dark grey, grey-green and yellow; schooners, dark grey and brown; water, light cream-grey and darker grey.

Water color on white paper: 0.145 x 0.241

Exhibited:

1884 Notes, Harmonies, Nocturnes, Dowdeswell's, London, (No. 14).

ST. IVES: SUNSET

A marine: several sailboats at the left; above them a bird in flight; a beach indicated in the foreground.

Sky, yellow, orange and pink; water, grey-blue, cream and pinkish yellow; boats and bird, dark grey; beach, grey.

Water color on white paper: 0.123 x 0.172

THE BATHERS

A long stretch of beach in the foreground; figures and bathing-machines in shallow water; at either side of the picture a sailboat.

Sky, blue-grey; ocean, blue-green and light yellow-green; beach, light grey-brown and olive-brown; boats, figures and bathing-machines, grey and dull red.

Water color on white paper: 0.253 x 0.177

THE OCEAN WAVE

Clouds drifting close to the water; a beach indicated in the foreground.

Ocean, green-blue with a white wave; sky, pale blue; clouds, violet-grey and pink-grey; beach, cream.

Signature: the Butterfly, at the lower right.

Water color on white paper: 0.127 x 0.176

NOTE IN BLUE AND OPAL: JERSEY

In the foreground a flat beach at low tide; at the right trees and houses on a point of land running into the water; in the distance a line of shore.

Sky and water, light blue and grey-white; foreground, greyish-yellow and brown; point of land, grey-brown, brown and blue-grey.

Signature: the Butterfly, at the lower left.

Water color on white paper: 0.138 x 0.255

Exhibited:

1905 Whistler Memorial Exhibition, Paris,
(No. 102).

SMITHSONIAN INSTITUTION
FREER GALLERY OF ART
WASHINGTON, D. C.

THE PEACOCK ROOM
BY
JAMES MCNEILL WHISTLER

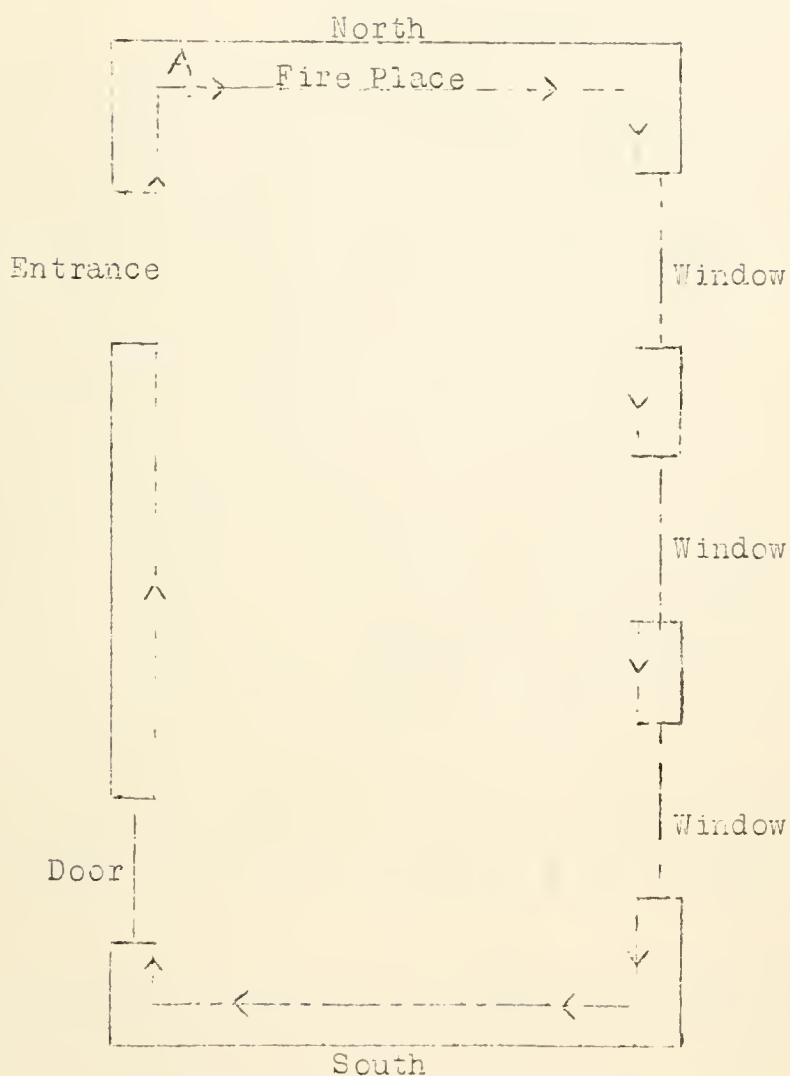
GALLERY BOOK

G A L L E R Y X I I

This Gallery Book is not to be taken from the room. Copies of it may be bought at the North Entrance. Price 35 cents.

Books relating to the subjects discussed in this Gallery Book may be consulted in the Study Room.

FLOOR PLAN OF GALLERY XII



In availing themselves of the plan given above, visitors will find that the order of the pottery exhibited, beginning at A and following the direction of the arrows, corresponds with the order of the descriptions in this Gallery Book.

THE PEACOCK ROOM

Painted during 1876 - 1877

An oblong room with a high ceiling: at one end, a fire-place and mantel; at the opposite end, a built-in sideboard; along one side, three large windows and on the opposite side, two doors. A paneled wainscot extends around the walls, above which a series of brackets and shelves are erected against the painted leather wall covering. The ceiling is covered with leather on which wooden mouldings interlace in rectilinear designs and extend down into eight pendant lighting fixtures.

Signatures: the Butterfly, at the top of the right hand shutter of the central window and again at the left end of the decoration over the side-board.

Oil-color and gold on leather and wood: 4.258 x 10.109 x 6.085

The Peacock Room was formerly the dining room in Frederick R. Leyland's London house. Mr. Leyland purchased the house, No. 49 Prince's Gate, in the 1870's and had it almost entirely remodeled and redecorated. The work was carried on under the direction of the well-known architect, Norman

Shaw; Murray Marks, a friend of both Leyland and Shaw, was frequently consulted, and Jeckyll, a younger architect, was given charge of the alterations in the dining room. It was he who designed the paneled ceiling with its pendant lighting fixtures, hung the walls with painted Spanish leather, and erected the elaborate walnut shelves and brackets to hold Mr. Leyland's collection of blue and white Nanking porcelain.

Mr. Leyland was, at that time, the owner of James McNeill Whistler's painting Rose and Silver: The Princess from the Land of Porcelain, which was hung in the dining room over the mantel, the plan being to place another painting by Whistler, The Three Figures: Pink and Grey, at the opposite end of the room; this plan, however, was never carried out.

When Whistler saw the room after its redecorating had been completed and the Princess had been hung, he objected to it on the ground that the red flowers on the leather walls and the red border of the rug were harmful to the delicate color arrangement of his painting. Leyland agreed to have the border of the rug removed and to let Whistler alter the objectionable flowers, which he accordingly did by the introduction of yellow and gold. The result,

however, was unsatisfactory to him for he found that the color which he had added was not in keeping with the rest of the wall color. Thus it came about that Whistler, intent upon making the room an appropriate and effective setting for his Princess, started upon a much more extensive scheme of decoration which required months of constant work to complete, and gradually developed into the Peacock Room as it is today.

With the exception of the sideboard, which is his design, Whistler left the architectural features of the room as he found them, content to transform ceiling, walls, shutters, and shelves into a blue and gold arrangement based both in design and color upon the peacock, of which he made use in various imaginative ways. He portrayed the decorative bird upon the larger areas of the shutters, gilded the walnut shelves and filled the smaller and more broken wall spaces with motifs from the peacock's plumage simplified into abstract designs. Instead of hanging The Three Figures over the sideboard, facing the Princess, he continued the peacock theme throughout, painting in that space a large design of two peacocks which he referred to as "the rich peacock and the poor peacock",--- in illustration of the relations between Leyland and himself; the

rich peacock displaying a plumage dotted with golden sovereigns, the poor peacock facing him, defiant and proud.

No contract was ever drawn up for the Peacock Room decorations, although it is said the original understanding was that Whistler should receive five hundred guineas for it; but inasmuch as the undertaking was so materially enlarged and the amount of work so much greater than originally planned, Whistler increased the price to two thousand guineas which Leyland refused to pay. He finally gave Whistler one thousand pounds for it and was never wholly forgiven for what the artist regarded as an insult. Hence, it is said, the painting of "the rich peacock and the poor peacock" in lieu of the original plan.

In 1892 the executors of F. R. Leyland's estate sold at auction the house and its contents, but it was not until 1904 that the Peacock Room came into the possession of Mr. Freer, who had it shipped to his home in Detroit, Michigan, and installed there in a small stone building erected for the purpose, and adjacent to his house. During the years that the room remained in Detroit, the shelves held specimens of Far and Nearer Eastern pottery chosen by Mr. Freer from his collections.

In 1920, the art collections Mr. Freer had given to the nation were shipped from Detroit to Washington. Among these objects was the Peacock Room, which is now re-erected and on exhibition in the Freer Gallery of Art. The specimens of pottery shown on the shelves at the present time are described elsewhere in this Gallery Book.

The Freer collection does not own either the blue and white porcelain or the dining room furnishings which were originally in the Peacock Room. It does, however, own the Princess, which is now hanging over the mantel in the room, as originally planned by Whistler.

Exhibited:

1904 Messrs. Obach's Galleries, London.

Reproduced:

Way, T. R. and Dennis, G. R., The Art of J. McNeill Whistler, 1903, p. 100; detail, p. 102.

Duret, T., Histoire de J. McN. Whistler, 1904, p. 49, detail.

The Peacock Room, a descriptive, illustrated pamphlet issued by Obach, London, 1904.

Pennell, E. R. and J., The Life of James McNeill Whistler, 1908, vol. 1, p. 204, 208, (revised edition, 1911, p. 212); detail, vol. 1, p. 200.

Hartmann, Sadakichi, The Whistler Book, 1910, detail, p. 104.

Pennell, E. R. and J., The Whistler Journal, 1921, detail, pp. 104, 105.

ROSE AND SILVER:

THE PRINCESS FROM THE LAND OF PORCELAIN

Painted during 1863 - 1864

A standing figure of a young woman in a kimono; in her right hand a circular fan, beyond her a six-fold screen.

Kimono, grey and pink with a red sash; hair, almost black; rug, blue and cream; fan, cream-white; screen, a lower value of cream-white with decorations in various tints; red-violet drapery and a blue jar in the background.

Signature: Whistler 1864.

Oil-color on canvas: 1.992 x 1.148

The Princess is a portrait of Miss Christine Spartali (Mrs. Edmond de Cahen), whose father was, at the time, Greek Consul-General in London. Miss Spartali, at Whistler's request, posed for the Princess during the winter of 1863 - 1864. Before starting work on the large canvas, Whistler made several smaller studies for it in color.

Mr. Spartali did not care for the painting as a portrait of his daughter and, therefore, was not interested in buying it. D. G. Rossetti, a warm friend of Whistler's and an admirer of the Princess, was anxious to help him find a purchaser

for it and had the canvas in his own studio for some time. One collector who admired it and wanted it, found the Whistler signature distasteful to him, and hoped it could be changed, but Whistler was unwilling to alter the offending name and the collector did not buy. The man who did purchase it, died shortly thereafter, at which time it was acquired by Frederick R. Leyland, a wealthy ship-builder in London, who had it placed over the mantel in his dining-room,---an act which led indirectly to the Whistler decorations of the Peacock Room.

The Princess was sold at the Leyland estate auction in 1892, but not until 1903 did it come into Mr. Freer's possession. After the Peacock Room had been bought by Mr. Freer, and re-erected in Detroit, Michigan, the Princess was placed again in the room over the mantel.

Exhibited:

- 1865 The Salon, Paris.
- 1872 International Exhibition, South Kensington, London.
- 1893 Portrait Painters' Exhibition, London.
- 1893 World's Columbian Exposition, Chicago, (No. 1100).
- 1898 International Society of Sculptors, Painters and Gravers, London, (No. 180).

1904 Copley Society's loan collection of Whistler's work, Boston, (No. 32).

1905 Whistler Memorial Exhibition, Paris, (No. 9).

Reproduced:

Bowdoin, W. G., James McNeill Whistler, 1901.

Way, T. R. and Dennis, G. R., The Art of J. McNeill Whistler, 1903, p. 32.

Brush and Pencil, vol. XII, No. 3, August, 1903, p. 345.

Duret, T., Histoire de J. McN. Whistler, 1904, p. 29.

Gazette des Beaux-Arts, 1905, vol. 34, p. 148.

Portfolio of 40 reproductions published in Paris at the time of the Whistler Memorial Exhibition, 1905.

Macfall, Haldane, Whistler, 1905, frontispiece.

Singer, H. W., James McNeill Whistler, 1905, p. 64.

Die Kunst, vol. VIII, No. 5, February, 1907, p. 213.

Hartmann, Sadakichi, The Whistler Book, 1910, p. 50.

The Bookman, October, 1912, p. 27.

Pennell, E. R. and J., The Life of James McNeill Whistler, 1906, vol. 2, p. 224, (revised edition, 1911, p. 116).

POTTERY ON THE SHELVES IN THE PEACOCK ROOM

North wall, left to right:

A Japanese flower vase from the province of Chikuzen¹, of the Takatōri type, nineteenth century. The glaze is rich, dark brown with an overflow of brilliant black and a broad splash of mingled light blue, grey and tan.

A Japanese jar of ovoid form, made in the province of Tamba², nineteenth century. It has a brilliant, black glaze over dark red-brown, and an overflow of black edged with blue.

A Chinese jar of the Ch'ing Dynasty, A. D. 1644 to 1913. It is globular in form with a low shelving lip and corrugated surface. The glaze is deep red-orange, somewhat chipped.

A Japanese water-jar made in the province of Owari³, of the Ofuke type, nineteenth century. The glaze is light reddish-orange, with splashes of blue-grey and yellow-grey overflow. There is an incised potter's mark on the base.

A Japanese water-bottle of double gourd shape, made in the province of Tamba², nineteenth century. It has a brilliant, dark blue, iridescent glaze over deep mahogany-brown.

A Chinese flower vase, made probably in the Ming Dynasty, A. D. 1368 to 1644. It is a thickly potted, ovoidal jar glazed black with speckles of yellow and splashes of cream-white.

East wall, left to right:

(Above)

A large, shallow dish, probably Persian. It has a white glaze crackled with brown and is decorated in deep blue with bold designs of figures and formalized foliage.

(Below)

A tall, ovoidal jar with a sloping neck and two handles, of the type of West Asian pottery known as Rakka⁴. The glaze was originally green, but large areas of it have decomposed and flaked off and the remaining parts are covered with silvery iridescence due to long burial in the earth.

(Above)

A large, shallow, Persian dish. The cream-white glaze is closely patterned with a conventionalized floral decoration in blues and olive-green.

(Below)

A tall, ovoidal jar of the type of West Asian

pottery known as Takka⁷. The glaze is green, partly decomposed and covered with silvery iridescence due to long burial in the earth. The decoration consists of wheel marks in the paste.

South wall, left to right:

A Japanese jar of ovoidal form, made in the province of Ōmi⁵, Shigaraki type, nineteenth century. It has a brilliant black, iridescent glaze.

A Chinese flower jar produced in the latter part of the Ch'ing Dynasty, A. D. 1644 to 1912. It is of ovoidal, cylindrical form with a shallow, cupped mouth and two small handles. The glaze is brilliant black with a brownish undertone.

West wall, left to right:

A Japanese bowl from the province of Ise, a specimen of old Banko⁶, early nineteenth century. It is of deep, ovoidal form with two short spouts in the rim. The decoration is incised in the paste under the green glaze.

A Persian bottle of globular form with a long slender neck. The glaze is brilliant, light turquoise-blue, crackled and pitted, on which traces of gold may be seen.

A Chinese jar of the Ming Dynasty, A. D. 1368 to 1644. It is of globular form and is glazed dark apple-green over which slight decorations have been painted in black.

An inverted pear-shaped jar, of the type of West Asian pottery known as Rakka⁴. The glaze is dark green and blue with large areas of discoloration and incipient disintegration. Traces remain of a decoration in black under the glaze.

A broadly ovoidal bottle, of the type of West Asian pottery known as Rakka⁴. The glaze is turquoise blue-green partially disintegrated and largely covered with golden iridescence due to long burial in the earth.

A tall, ovoidal jar, of the type of West Asian pottery known as Rakka⁴. The light turquoise-blue glaze shows areas of iridescence and incipient disintegration, due to long burial in the earth. The decoration around the upper part of the body is in low relief in the paste.

A Chinese jar of the Ming Dynasty, A. D. 1368 to 1644. It is of ample, rounded form with a wide mouth, and is decorated in low relief in the paste. The God of Longevity and eight Taoist Immortals, their emblems, and border designs are glazed dull

yellow, blue, aubergine, and white on a turquoise-green ground. The faces have been left unglazed.

A broadly ovoidal jar of the type of West Asian pottery known as Rakka⁴. The glaze is deep blue-green, largely covered with iridescence due to long burial in the earth. The decoration is painted in black under the glaze.

A Persian jar of bulbous, ovoidal form. The glaze is deep blue, crackled and pitted, and partially covered with light earthy incrustation.

A Persian jar of tall, ovoidal form. It has a brilliant, transparent glaze of blue and green, crackled and pitted.

A Chinese jar of the Ming Dynasty, A. D. 1368 to 1644. It is twelve-lobed, with a bulbous shoulder and pottery cover. The glaze is rich green-blue, crackled. The decoration is in low relief and incised in the paste.

A Persian jar of ovoidal form, glazed brilliant, deep lapis lazuli blue. The decoration around the upper part of the body, is in low relief in the paste.

A Persian jar of squat-ovoidal form. The glaze is brilliant turquoise-blue, crackled, under which a closely patterned decoration is painted in black.

NOTES:

1. Chikuzen pottery dates from the sixteenth century. There are many forms of the type known as Takatori.

2. Tamba pottery dates from the sixteenth century.

3. Owari has produced pottery ever since the thirteenth century, but Ofuke is not one of the early kilns.

4. Rakka was one of the ancient cities of Mesopotamia, situated on the Euphrates between Aleppo and Bagdad. Much fine pottery was produced there from the ninth to thirteenth century.

5. Pottery has been made in the province of Ōmi for a period of about one thousand years, and Shigaraki is one of the earliest of its kilns.

6. Banko pottery dates from the latter half of the eighteenth century; it was produced by many potters and in many different places.

JAMES McNEILL WHISTLER

A BIOGRAPHICAL OUTLINE

(Note: Paintings, etchings, etc., distinguished by an asterisk (*) in the following lists are included in the Freer Collection.

The lists of exhibitions and publications printed in this Gallery Book are not offered as complete, though it is believed that no important omissions occur.)

1834 Born on July tenth at Lowell, Massachusetts. Son of Major George Washington Whistler and Anna Mathilda McNeill, his second wife. Whistler was christened James Abbott but later adopted his mother's family name of McNeill and nearly always signed his name James McNeill Whistler.

1843-1847 Russia

Major Whistler, a civil engineer, had resigned from the United States Army in order to continue his engineering work, and was invited to act as chief adviser in the construction of the railroad between St. Petersburg and Moscow. While in Russia Whistler was a student at the

Imperial Academy of Fine Arts, St. Petersburg.

1847-1849 England

The Whistler family spent the summer of 1847 in England; Whistler's sister married Francis Seymour Haden, and Whistler remained in England with the Haden's when his family returned to Russia.

1849 America

Major Whistler died in 1849 and the family returned to the United States, settling in Pomfret, Connecticut, where Whistler attended school for two years.

1851 Whistler entered the United States Military Academy at West Point.

1854 Discharged from the Academy for deficiency in chemistry. Went to Washington, D. C., to work in the United States Coast and Geodetic Survey office where he received important instruction in the accurate drawing and etching of topographical maps. Plates of this period: Coast Survey, No. 1*; Coast Survey, No. 2, Anacapa Island.

1855-1858 Paris

Entered Gleyre's studio but was more

influenced by two other artists then teaching in Paris: Courbet and Lecoq de Boisbaudran.

Among the men Whistler knew at the time were: Astruc, Bequet, Degas, Delannoy, Delâtre, Drouet, DuMaurier, Duran, Legros, Leighton, Manet, Oulevey, Poynter, Riault, and Fantin-Latour who became one of his warm friends. Paintings of this period include: La Mère Gérard; At the Piano (The Piano Picture); Head of an Old Man Smoking; Portrait of Whistler in the Big Hat*.

His first commissions were for copies of paintings in the Louvre.

1853 Went to Alsace and the Rhine with Ernest Delannoy. Etched some of the plates for Twelve Etchings from Nature* (The French Set), published in Paris the same year. Other etchings of this period include: Soupe à Trois Sous*; Au Sixième*; The Dutchman Holding a Glass*; Seymour standing*; The Rag-gatherers!.

1859

Paris

At the Piano, rejected at the Salon.

1860-1863 Frequent trips between London and Paris.

Painted and etched a great deal on the Thames and painted on the coast of France. Paintings of this period include: The Thames in Ice*; Old Westminster Bridge; The Last of Old Westminster; Blue and Silver: The Blue Wave, Biarritz; The Coast of Brittany; The Music Room: Harmony in green and rose*; Symphony in white, No. 1: The White Girl. This last was rejected at the London Academy in 1862 and hung in the following year at the Salon des Refusés, Paris.

1863-1865 London

Settled in Chelsea with his mother. These years mark the waning of Courbet's influence and the development of Whistler's interest in Japanese prints and in blue and white porcelain.

Paintings of this period include: Symphony in white, No. 2: The Little White Girl; Rose and silver: The Princess from the Land of Porcelain*; The Large Leizen of the Six Marks: Purple and rose; Caprice in purple and gold, No. 2: The Golden Screen*; Variations in flesh-color and

green: The Balcony*.

Men he knew and saw at this time include: Charles Augustus Howell, Murray Marks, Dante Gabriel Rossetti, William M. Rossetti, Frederick Sandys, Swinburne, Theodore Watts-Dunton.

1866 Valparaiso

Paintings include: Flesh-color and green: Crépuscule, Valparaiso; Nocturne, blue and gold: Valparaiso*.

1867-1876 London, Chelsea

Work of this period includes: The Six Projects* and The Three Figures: Pink and grey; also pastels and etchings of the Leyland family and others. In 1871 he published A Series of Sixteen Etchings of Scenes on the Thames and other subjects* (The Thames Set). During these years Whistler painted many of his large portraits and Nocturnes. The portraits include: Portrait of the Painter's Mother: Arrangement in grey and black, No. 1; Portrait of Thomas Carlyle: Arrangement in grey and black, No. 2; Portrait of Cicely Henrietta, Miss Alexander: Harmony in grey and green; Portrait of F.

R. Leyland: Arrangement in black*; Portrait of Mrs. Huth: Arrangement in black, No. 2; Portrait of Sir Henry Irving as Philip II, of Spain: Arrangement in black, No. 3; Arrangement in black and white, No. 1: The Young American*; Portrait of Miss Rosa Corder: Arrangement in black and brown; Portrait of Pablo Sarasate: Arrangement in black; The Fur Jacket: Arrangement in black and brown.

1876-1877 The Peacock Room*: decorations for the dining room of Frederick R. Leyland's London house.

1877 The year of the first Grosvenor Gallery exhibition. Among Whistler's paintings shown there, was his Nocturne in black and gold: The Falling Rocket, which, together with the artist himself, was attacked by Ruskin so abusively that Whistler sued him for libel.

1878 London
The trial: Whistler v. Ruskin. Verdict for the plaintiff with damages of one farthing. Whistler v. Ruskin, Art and Art Critics, published in December, 1878.
The White House, Whistler's new home in

Tite Street, built by E. W. Godwin.

Etching again and making first experiments with lithography, in which his friend T. R. Way did much to further Whistler's interest. Illustrated part of the catalogue of Sir Henry Thompson's collection of blue and white porcelain.

1879 Bankruptcy

Whistler's house sold and rolls of his canvases disposed of for almost nothing. Commissioned by the Fine Art Society to etch twelve plates in Venice.

1879-1880 Venice

Pastels, etchings, water colors and oils.

Friends in Venice: Bachner, Blum, Mrs. Bronson, Ralph Curtis, Harper Pennington, etc.

1880-1887 London. Chelsea again.

The first series of Venetian etchings shown in 1880, Venetian pastels in 1881, and a second and larger exhibition of Venetian etchings in 1883.

Friends and acquaintance of these years include: Théodore Duret, William Heinemann, W. E. Henley, Frederick Keppel, Mortimer Menpes, Joseph Pennell, Walter Sickert, R. A. M. Stevenson, W. W. Story, Charles

Whibley, Oscar Wilde. For many years the critics and general public had jeered at Whistler and ridiculed his paintings, but from the early eighties to the end of his life he found himself surrounded by many admirers and followers.

Whistler's mother died in 1881.

Between 1880 and 1890 he made many trips to France, Belgium and Holland, exhibited frequently, and produced a number of important canvases, among which are two Portraits of Lady Meux; Scherzo in blue: The Blue Girl; The Yellow Buskin: Arrangement in flesh-color and black.

Delivered his Ten O'Clock lecture in 1885.

Elected President of the Society of British Artists in 1886.

1888-1896 Married Beatrix Godwin, widow of E. W.

Godwin, in 1888. Traveled in France:

Boulogne, Tours, Loches, Bourges. Thirty plates etched.

The next few years were spent in London and Paris. The Gentle Art of Making Enemies, published in 1890. Received official recognition: honorary member of the Bavarian Royal Academy in 1888;

Chevalier of the Legion of Honor in 1889; first class medal at the Paris Universal Exposition in 1890; gold medal at Amsterdam; Temple gold medal from the Pennsylvania Academy in 1894; gold medal at Antwerp in 1895. Portrait of Thomas Carlyle purchased for the Glasgow Corporation Art Gallery, and Portrait of the Artist's Mother bought for the Musée du Luxembourg, Paris.

Portraits under way during these years include: L'Andalouse: Mother-of-pearl and silver and Rose and gold: The Tulip, for both of which Mrs. Charles Whibley sat; Portrait of Miss Kinsella: The Iris: Rose and green.

Whistler spent a great deal of time at lithography during 1893 and 1894.

The Eden case started in 1894, arising out of Sir William Eden's refusal to pay Whistler's price for Lady Eden's portrait. The serious illness of Mrs. Whistler in 1894 necessitated unsettled months in search of health for her. While at Lyme Regis, Dorset, in 1895, Whistler painted The Little Rose of Lyme Regis and The Master Smith of Lyme Regis.



In May, 1896, Mrs. Whistler's death brought to Whistler a sorrow from which he never recovered. Her mother, Mrs. Birnie Philip and her sister, Miss Rosalind Birnie Philip were with Whistler much of the time during the remaining years of his life.

1897 Paris.

Painted The Little Blue and Gold Girl*.

Boldini painted Whistler's portrait.

1897-1900 London.

Elected President of the International Society of Sculptors, Painters and Gravers.

During these years Whistler painted Rose and gold: The Little Lady Sophie of Soho* and Lilly in our Alley: Brown and gold.

The Academie Carmen opened in Paris in 1898, carried on under the direction and teaching of Whistler.

The Company of the Butterfly, 1898-1900; a shop Whistler opened in London in order to be relieved of the necessity of meeting many purchasers and sight-seers, and, at the same time, to control the sale of his work.

The Baronet and the Butterfly, an account of the Eden trial, published in 1899.

Several portraits painted, though Whistler's health had broken down and he was forced to stop work from time to time. He spent the summer of 1900 in Holland and took a trip to Tangiers in 1901.

1901-1903 London again: with Mrs. and Miss Birnie Philip.

Friends there at that time: Mr. and Mrs. Clifford Addams, Charles L. Freer, William Heinemann, Mr. and Mrs. Joseph Pennell, Arthur Studd, T. R. Way.

Given the degree of LL. D. by Glasgow University.

Died July 17th, 1903, in London.

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